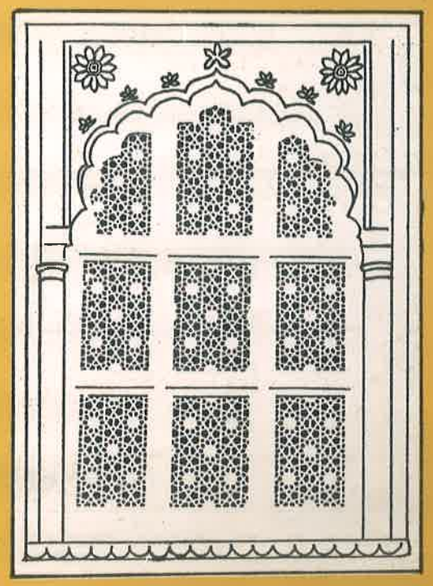
INDO-ISLAMIC ARCHITECTURE

About the Book

The association of the Muslims with India dates back to the twelfth century AD. This long association produced far-reaching effects, among other things, on the country's architecture also. The saga of Indo-Islamic architecture is a living proof of the synthesis and fusion of what was best in two of the great building traditions of the world, the Indian and the Islamic. This illustrated book, offers a detailed study on the subject and is also a useful text for students of architecture. The large number of photos of various mosques, minars and minarets with exquisite workmanship add vitality to the text.

About the Author

The author Ziyaud-Din A. Desai is a former Director (Epigraphy) Archaeological Survey of India.



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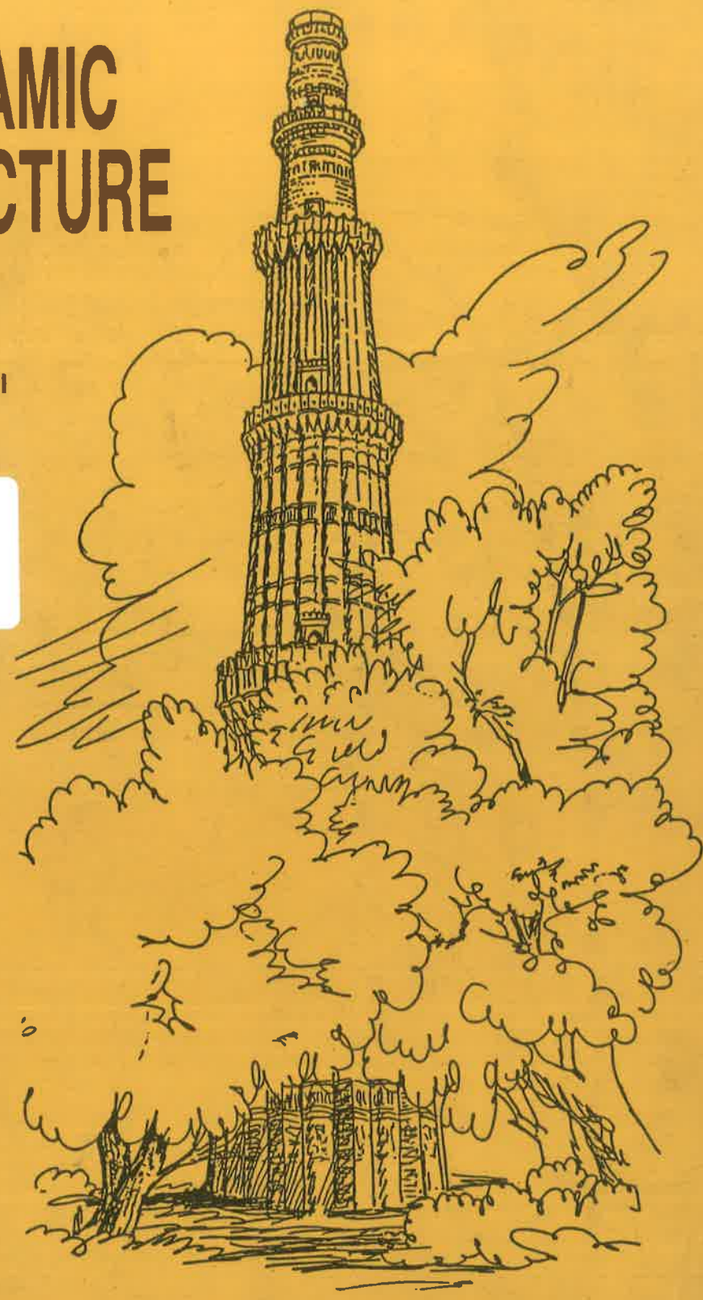
ZIYAUD-DIN-DESAI

C.R.



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Contents

1. INTRODUCTION 1
2. THE MAMLUK OR SLAVE PERIOD (1206-90) 3
3. THE KHALJI PERIOD (1290-1320) 7
4. THE TUGHLUQ PERIOD (1320-1412) 9
5. THE SAYYID PERIOD (1414-51) 13
6. THE LODI PERIOD (1451-1526) 15
7. PROVINCIAL STYLES 17
   (i) THE MULTAN STYLE (9TH -16TH CENTURIES) 17
   (ii) THE BENGAL STYLE (13TH - 16TH CENTURIES) 18
   (iii) THE GUJARAT STYLE (14TH - 16TH CENTURIES) 20
   (iv) THE MALWA STYLE (15TH - 16TH CENTURIES) 25
   (v) THE JAUNPUR STYLE (14TH - 15TH CENTURIES) 27
   (vi) THE FARUQI OR KHANDESH STYLE (15TH - 17TH CENTURIES) 29
   (vii) THE DECCAN STYLE (14TH - 17TH CENTURIES) 30
      (a) *The Imad Shahi Dynasty (15th - 16th Centuries)* 32
      (b) *The Nizam Shahi Dynasty (15th - 17th Centuries)* 33
      (c) *The Barid Shahi or Bidar Style (15th - 16th Centuries)* 35
      (d) *The Adil Shahi or Bijapur Style (16th - 17th Centuries)* 36
      (e) *The Qutb Shahi or Golconda Style (16th - 17th Centuries)* 39
   (viii) THE KASHMIR STYLE (15TH - 17TH CENTURIES) 41
   (ix) THE SIND STYLE (15TH - 18TH CENTURIES) 42
8. THE SUR PERIOD (1540-55) 44
9. THE MUGHAL PERIOD. 46
   (i) THE EARLY MUGHAL STYLE (1556-1628) 46
   (ii) THE LATE MUGHAL STYLE (1628-58) 52
   (iii) THE LATER MUGHAL STYLE (1658-1858) 56
   (iv) THE OUDH STYLE (1775-1856) 58
   (v) THE MYSORE STYLE (1760-99) 59

Introduction

THE permanent association of the Muslims with India started in the last decade of the twelfth century A.D. when Muhammad bin Sam, the Ghori King, conquered Delhi and the neighbouring parts. With his successor Sultan Qutbud-Din Aibak (1206-11), started what is known in the history of India as the Mamluk or Slave dynasty. After a rule of about a century (1206-90), the Mamluks were succeeded by the Khaljis (1290-1320) whose rule extended to a large part of the country. Then came the Tughluqs who having ruled for about a hundred years (1320-1412) were finally replaced by the Sayyids (1414-51) and the Lodis (1451-1526). It was during the rule of the Tughluqs themselves that there arose in the Deccan a new dynasty of Muslim Kings known as the Bahmanis, which ruled first at Gulbarga and then at Bidar for about two centuries (1347-1538) until it was replaced by five dynasties with capitals at Golconda, Bijapur, Ahmednagar, Bidar and Gawilgarh (Berar); after enjoying authority for more than a century and a half, these kingdoms were in their turn annexed to the Mughal empire.

Likewise, the close of the Tughluq regime saw the establishment of independent kingdoms in other provinces like Gujarat, Malwa and Jaunpur. These kingdoms were also annexed one after another by the mighty Mughals (1526-1858) who exercised authority, first complete and then on a much smaller scale, until 1858 when the British officially assumed control. The Mughal rule was interrupted in its early years for a decade and a half (1540-55) during which the Suris under Sher Shah and his successors held sway.

This long association of Muslims, who had brought their own traditions with them, was bound to produce far-reaching effects on the cultural, social and religious life of the country. Architecture, like other aspects of the country's cultural life, was no exception.

The saga of Indo-Islamic architecture is a living proof of the synthesis and fusion of what was best in two of the great building traditions of the world, the Indian and the Islamic. By the time the new comers had settled down permanently in Delhi and the neighbouring region in an aura of power and political authority, the buildings they had left behind already reflected the mighty building traditions of the great empires of Egypt and Persia and through Turkey, those of Greek, Roman and Byzantine empires. On the other hand, India had an equally illustrious, exuberant and fully developed architectural style represented through a number of edifices and buildings.

The establishment of Muslim rule in the north brought face to face two great architectural traditions. However, like other aspects of their cultures, there was little in common between these two traditions in almost every field, right from the building material and method of construction to form and spirit of the buildings themselves. For example, the mosque and the mausoleum or tomb, round which, for the greater part, centres the interest of Indian Islamic architecture were completely unrelated to Indian tradition; not that secular architecture was overlooked or lacked the great aesthetic and architectural value which was its due, but the

House of Worship and he last Resting place have from the earliest times exercised the imagination and creative power of man, and have again by their very nature, in contrast to buildings of secular character, withstood in great measure the ravages of time.

The essentials of Muslim worship, for example consisted in offering prayers in congregation; their rituals were simple and straightforward. Hence, their places of worship, the mosques were open and spacious, mostly comprising large halls. Similarly, the Muslims buried their dead; this gave rise to the practice of erecting remains in the form of tombs over the graves.

Also, the methods of construction of both the people differed : In view of the fact that the buildings in Islamic countries were constructed of brick, lime and mortar, the Muslim style of architecture was arcuate, that is to say, it was based on arches, vaults and domes, while here, the building material being stone, the Hindu style was trabeate employing pillars, lintels and pyramidal towers or slender spires. Likewise, building materials like concrete and mortar, hardly used in Hindu buildings, were freely used by the Muslims.

Even their concept of decoration and ornament which formed an essential part of their building arts, had not much in common, depending as it did, in the case of the Muslims, upon their different religious beliefs. The Hindu style of ornamentation, very rich in character, was expressive of natural, particularly human, forms. The decoration of the Muslims, under religious injunction, avoided representation of living beings and took the form of flat surface ornament depicting arabesque or geometrical and floral patterns, inscriptions in various styles of writing, gilding and painting, encaustic tile-mosaics, and multiple designs in stone and marble by the artistic method of inlay through *opus sectile or pietra dura.*

The Islamic architecture of India is an interesting story of these two seemingly opposite styles mingling with each other in a spirit of give and take in varying degrees in different parts of the country at different periods of time, depending upon climatic conditions, type and availability of material and similar other factors. It is for this reason that the features of Indian style are found freely employed in the Muslim monuments of India. The qualities of strength and grace, typical of the Hindu monuments, were borrowed by the Muslims, who also did not infrequently use the trabeate system. On the other hand, the conceptions of breadth and spaciousness and the methods of spanning big spaces with arches and covering large areas with domes were essentially Islamic. Among the other features that the Muslims introduced in their buildings are the minar and the minaret, the squincharch-pendentive, stalactite, half-domed double portal etc., on the structural side.

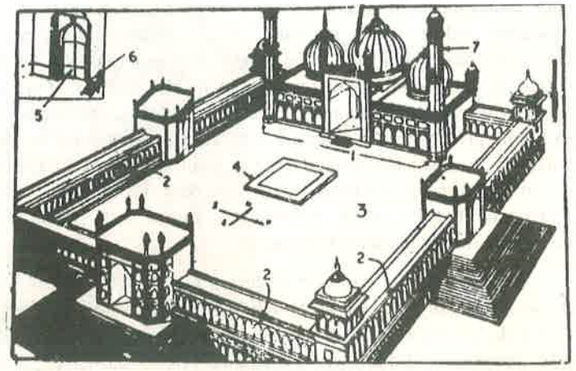
The interesting and not less instructive story of this fusion is unfolded in the panorama of Islamic monuments dotting the vast expanse of the country, those mute and yet eloquent witnesses to the genius and untiring zeal of the master architects that conceived, and to the hand of the master-builders that gave concrete shape to them. It is this part of India cultural heritage which has literary speaking, provided, unchanged and unaltered, unlike perhaps some other aspects of the country`s cultural life, the most glorious and conspicuous monument to its composite culture.

The Mamluk or Slave Period (1206-90)

THE first period of Indo-Islamic architecture has been rightly called one of uncertainty and improvisation. The various problems of construction subjected to Islamic design have not been successfully solved. For example, the arch and the dome were not constructed in accordance with the true principles of construction. The arches were simply built in the corbel style by first laying projecting stones, one upon another, and then cutting them to the curve of the arch, whereas in true arch, the stones are cut and so arranged in the archform that each of them called voussion points to the centre of a circle of which they form the circumference. The same was the case with the actual construction of domes. Moreover, the problem of constructing a circular dome over a square building was not correctly solved. In the field of decoration and ornament, Indian motifs appeared predominantly in the beginning, though they were gradually replaced by geometrical designs and similar other Islamic designs later.

The building of the Quwwatul-Islam mosque by Qutbud-Din Aibak (1206-11) in Delhi during the years 1191-98 marks the beginning of Islamic architecture in India. In plan, it is what a mosque should be; an open quadrangle enclosed on four sides by colonnades or arcaded cloisters, the one on the western side forming the prayer-hall. The materials used in its construction came from the spoils of Hindu buildings and moreover, the craftsmen employed were Hindus who were not conversant with the principles of arcuate architecture, with the result that the entire building with its walls, pillars, architraves, ceilings, etc., is predominantly Hindu in character. Consequently, it was felt necessary to construct an arched screen of Islamic pattern covering the whole front of the prayer - hall. This screen, the most impressive part of the mosque, consists of lofty central arch of ogee shape, 6.7 metres wide

General Plan of a mosque



1. LIWAN (PRAYER-HALL) 3. SAHN (COURTYARD) 5. MIHRAB(PRAYER-NICHE)
2. RIWAQ (CLOISTERS) 4. HAUD (TANK) 6. MIMBAR (PULPIT)
7. MINAR (MINARET)

and 16.1 metres high, with two lesser arches on each side. Though simple in form, it is particularly remarkable for its rich and ornate ornament in the form of inscriptions. These, comprising religious texts are carved in the midst of patterns representing curbing leaves, tendrils and floral scrolls seen side by side with pleasing arabesques and geometrical traceries. But the screen is not perfect; it is too high as compared with the low colonnades around. Structurally, too, it is not constructed in the true scientific style, for, instead of using proper voussoirs, the arch shape is obtained by laying successive courses of projecting stone in the corbel style.

However, with the consolidation of Muslim rule, typical Islamic architecture began to develop. In 1230, Sultan Shamsud-Din Iltutmish (1211-36) more than doubled the area of the Quwwatul-Islam mosque by carrying out extensions to the prayer-hall and the screen. In these constructions, the style is more Islamic in character and design than before. Though pillars and lintels of the Hindu pattern are still there, there is little trace of Indian influence in the screen extension, apart from the actual method of arch construction which remained the same. The pattern of Indo-Islamic ornament chiefly comprising arabsques and geometrical and calligraphical designs also appears to take shape here; as against the earlier natural forms, the decorations are flatter, their reliefs being less marked so that the inscriptions stand out more prominently.

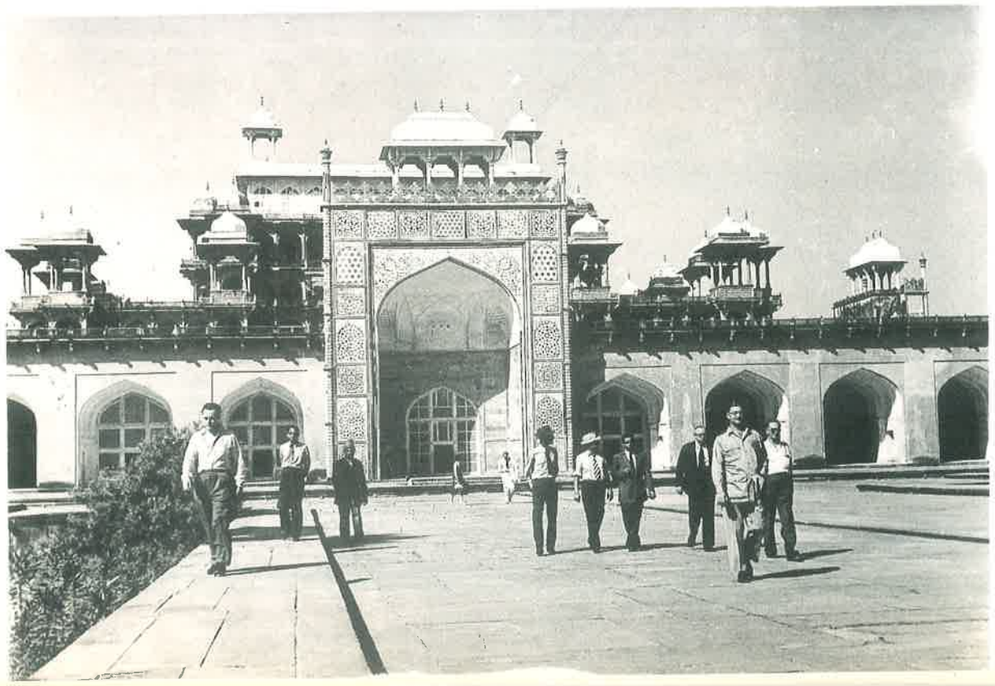
Another monument of this period is the world-famours Qutb Minar (1206-36) founded by Qutbud-Din, completed by Iltutmish and subsequently repaired by Firuz Tughluq (1351-88) and Sikandar Lodi (1489-1517). Rightly described as the most beautiful of its class known to exist anywhere, the Minar, as it stands today, has five storeys diminishing in size as they go up. The lower three, built of buff and red sandstone, which are entirely original, differ in plan; the lowest storey has twenty-four flutings, alternately round and angular, the second has round flutings only and the third only angular. The line of each fluting continues throughout the three-storeys, producing a marvelous effect of light and shade. The upper two storeys are later replacements, round in section and faced with marble. Remarkable for its perfection of symmetry and ornament, the Qutb Minar is essentially Islamic in conception as well as in detail of construction and decoration. For example, the inscriptions carved in the wide encircling bands on the Minar spaced artistically within two or more delicately carved borders against floral background and the elaborate stalactite corbelling of miniature arches, on which its boldly projecting balconies are supported, are distinctly Islamic in character. Incidentally, what can be reasonably termed as an exact proto type of the Qutb Minar, has been found to be not in the minarets at Ghazna, Jam, Firuzkuh, Bukhara or Jazqurghan as has been hitherto understood, but in a minar, unfortunately ruined, at Khawaja Siyahposh in Sistan, the south-western region of modern Afghanistan.

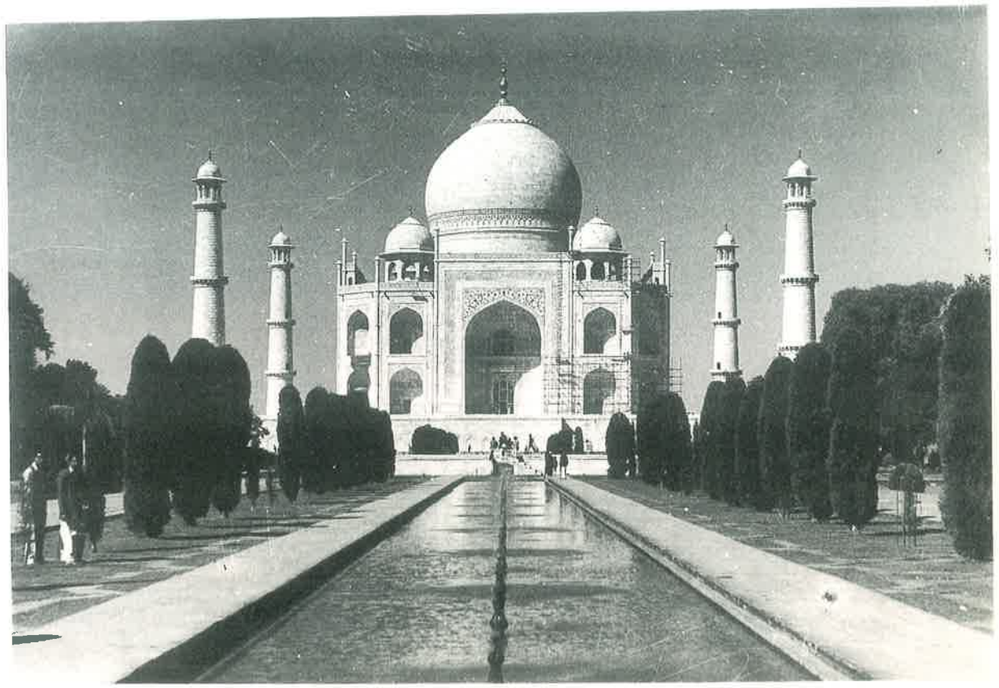
Another mosque, constructed during this period, namely, the Arhai Din-Ka-Jhonpra, at Ajmer, originally started by Qutbud-Din Aibak and provided with the arched screen by Iltutmish, closely resembles the Quwwatul-Islam mosque in style and construction, but it is more spacious and dignified; some defects of the earlier experiment have been sought to be removed here : its colonnades are not so overcrowded with pillars or the pillars are not so low, as in the case of the Delhi mosque. Moreover, in the Ajmer mosque, the pillars and domes are symmetrically placed resulting in a prayer-hall of great beauty whose effect is enhanced by an exquisitely carved mihrab of white marble in the west wall. Also, the arch screen here is more massive with the engrailed arch appearing for the first time. The decoration of its front

Qutab Minar - Delhi

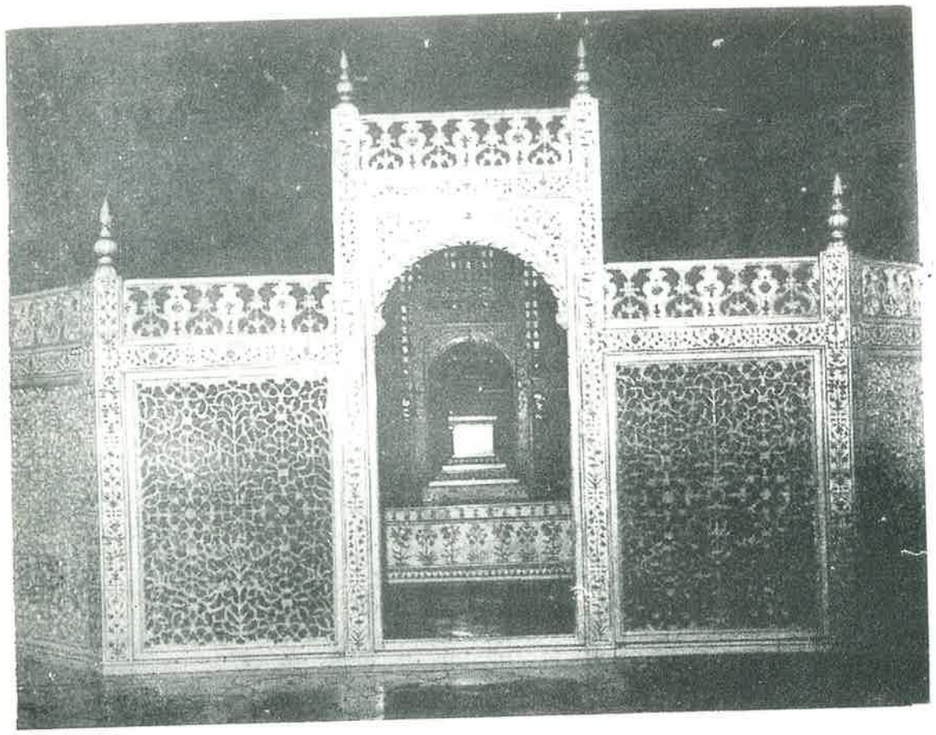
Details of Qutab : Delhi

Sikandra Near Agra

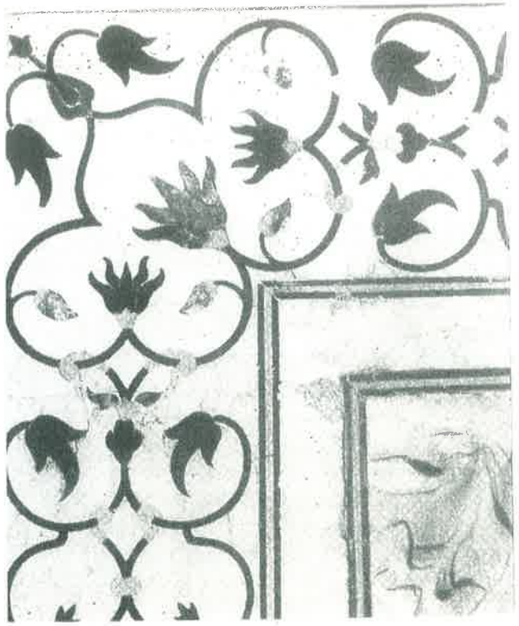




Taj Mahal, Agra

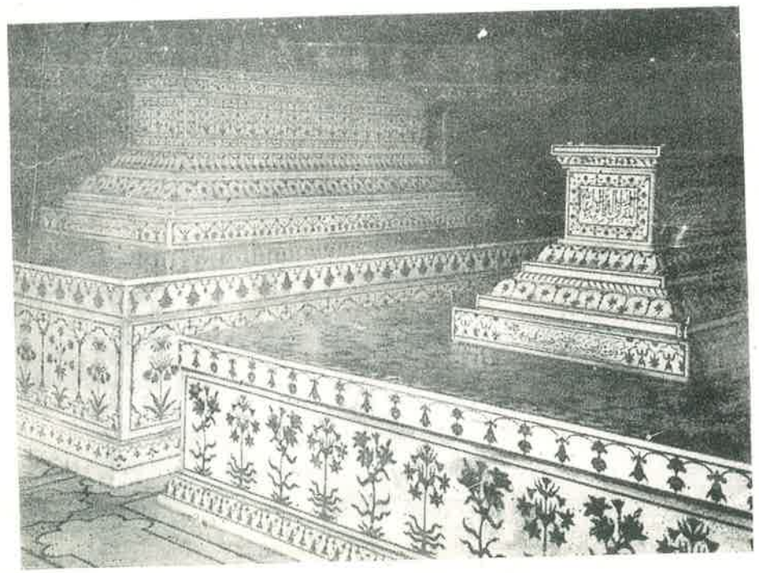


Taj Mahal, interior view Marble screen

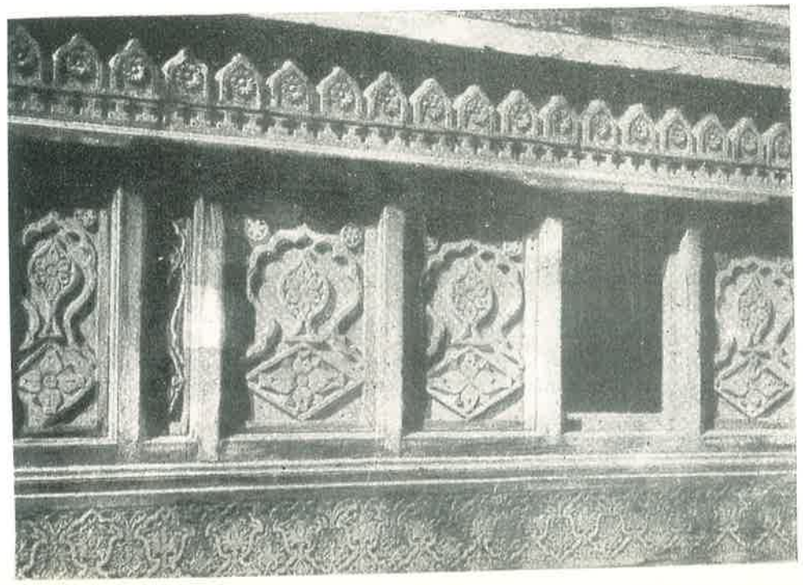


Taj Agra, inlay detail

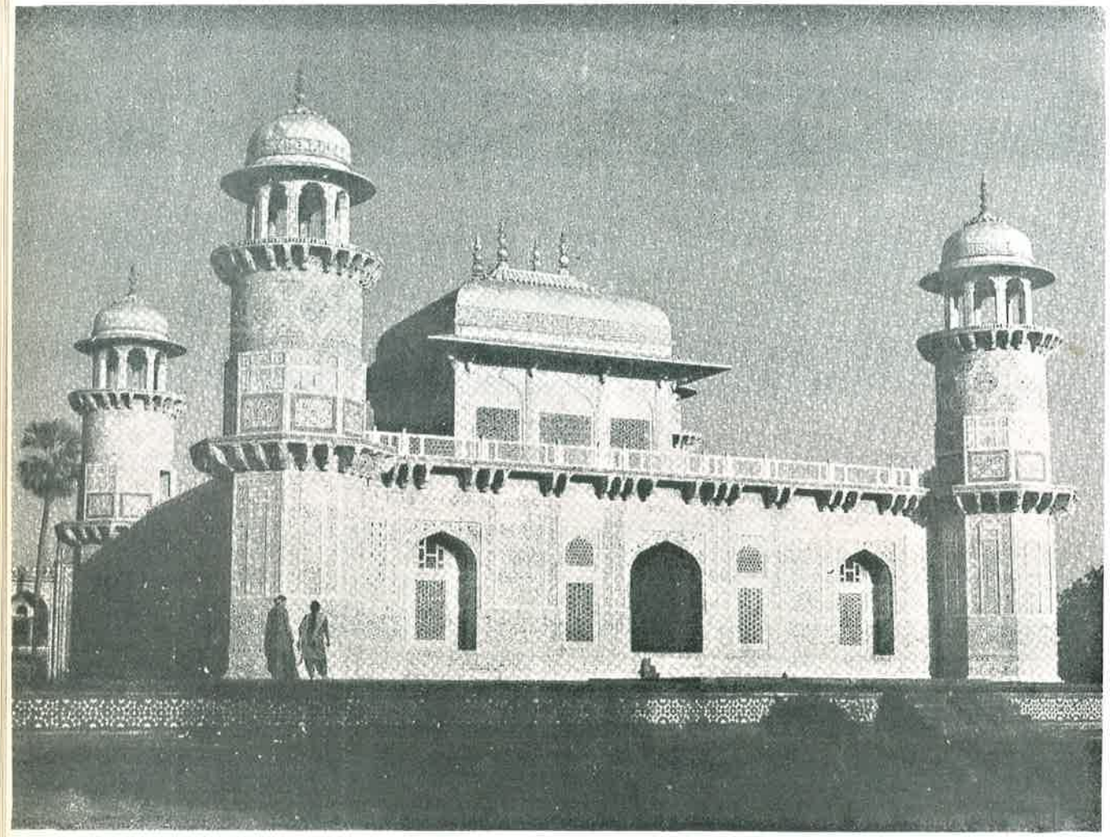
Floral design in bas relief & inlay work on marble column bases, Diwan-i-Khas, Agra Fort



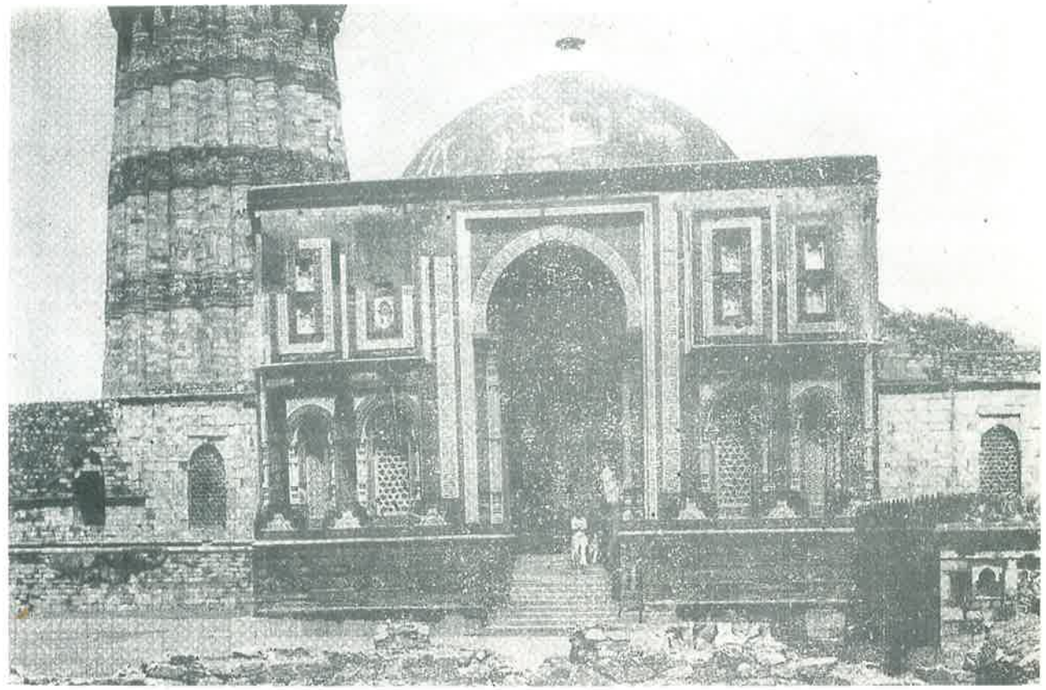
Tombs of Mumtaz Mahal and Shah Jahan in the Taj



Carvings in Jodha-Bai's Palace, Agra Fort

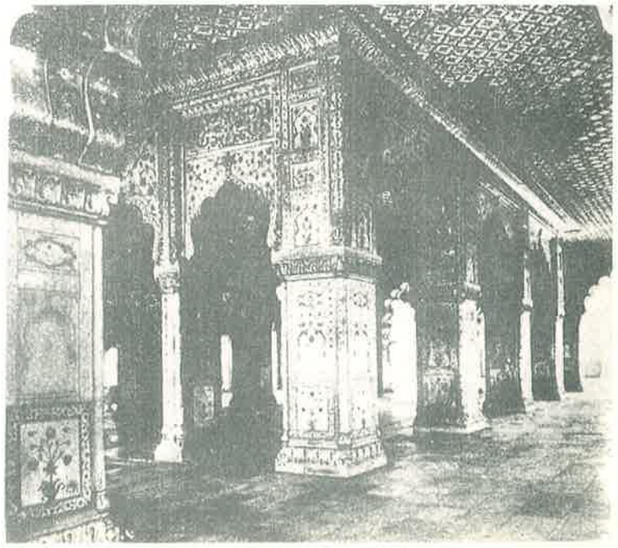


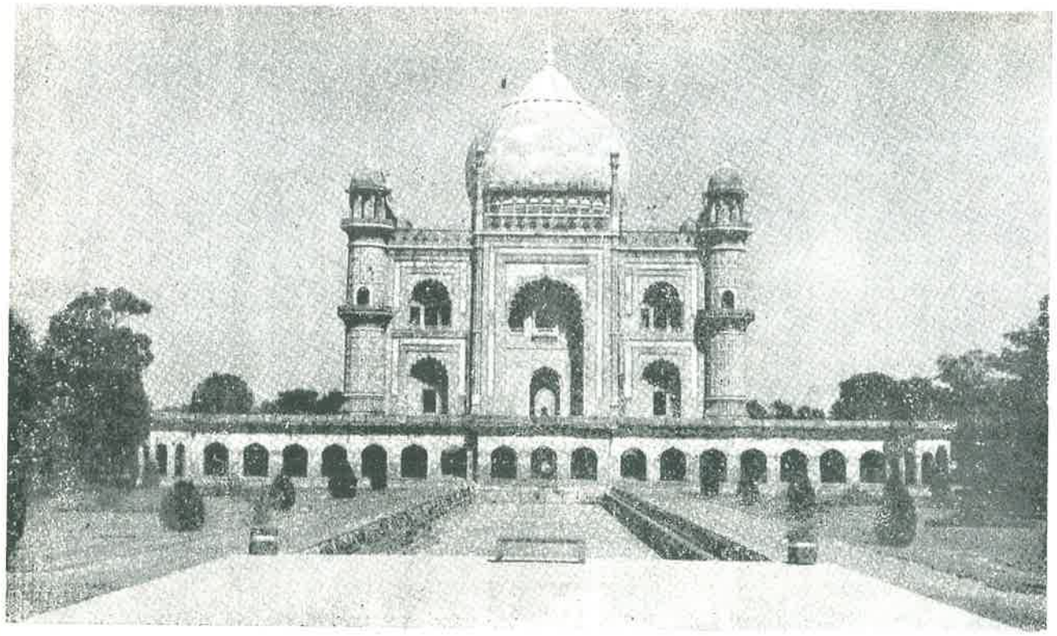
Tomb of Itimadud-Daula, Agra



Alai Darwaza, Delhi

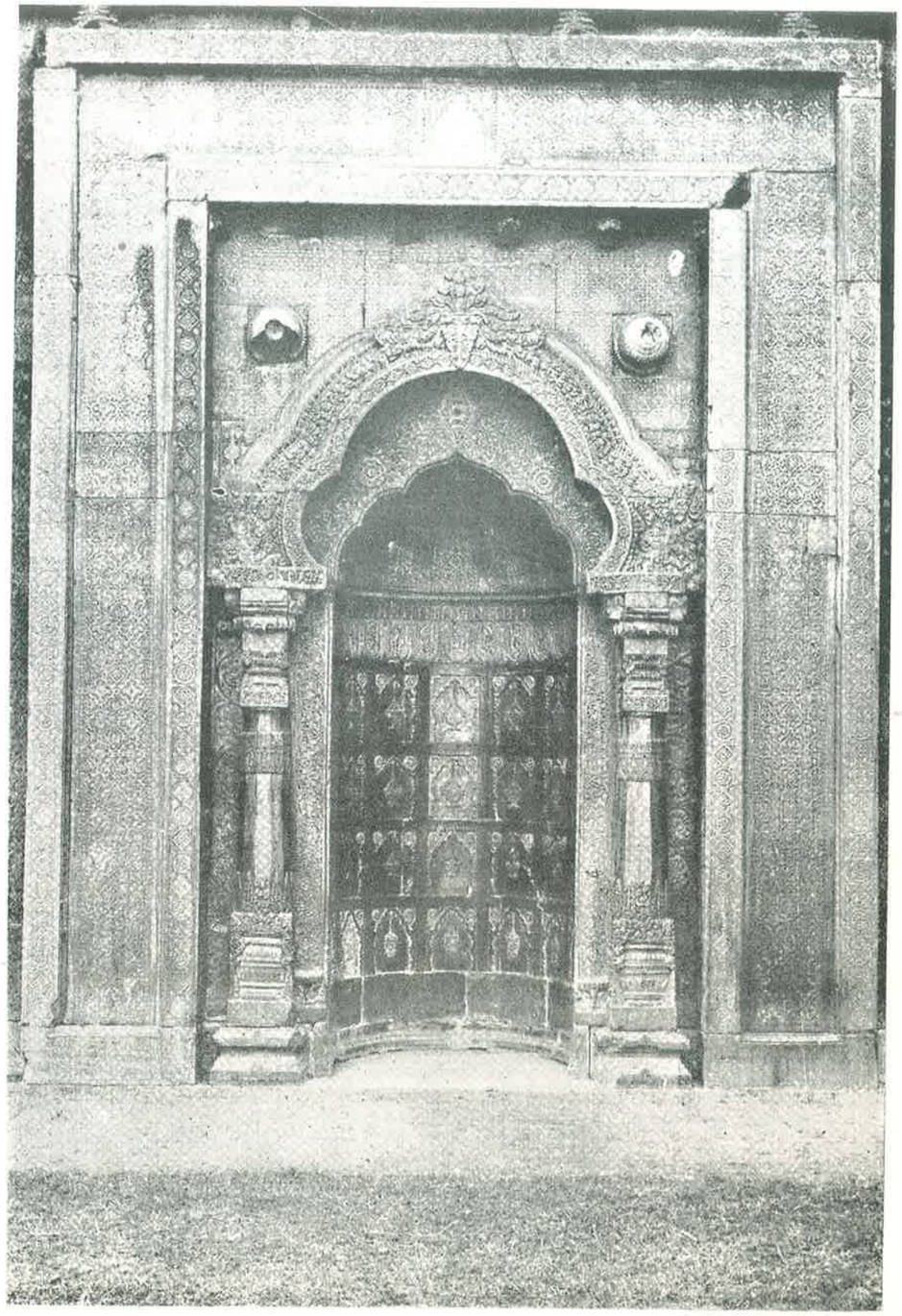
Interior view of Diwan-i-Khas
Red Fort, Delhi
Diwan-i-Khas



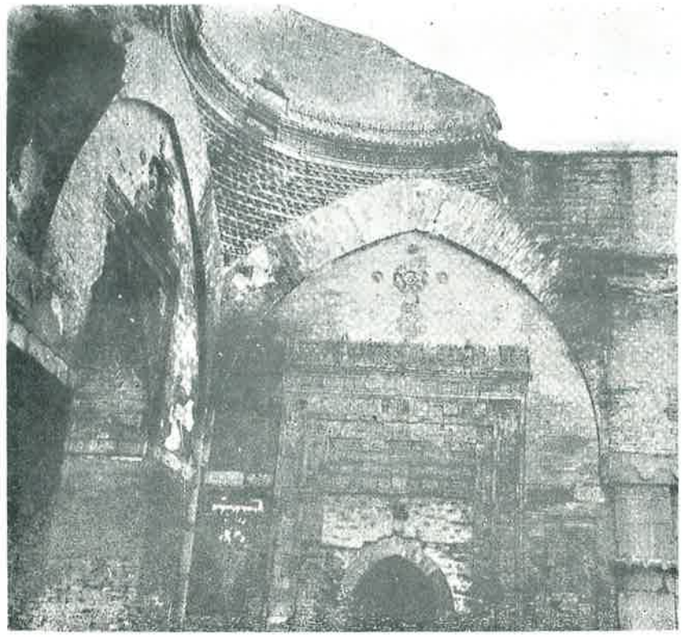


Safdar Jang's Tomb, Delhi

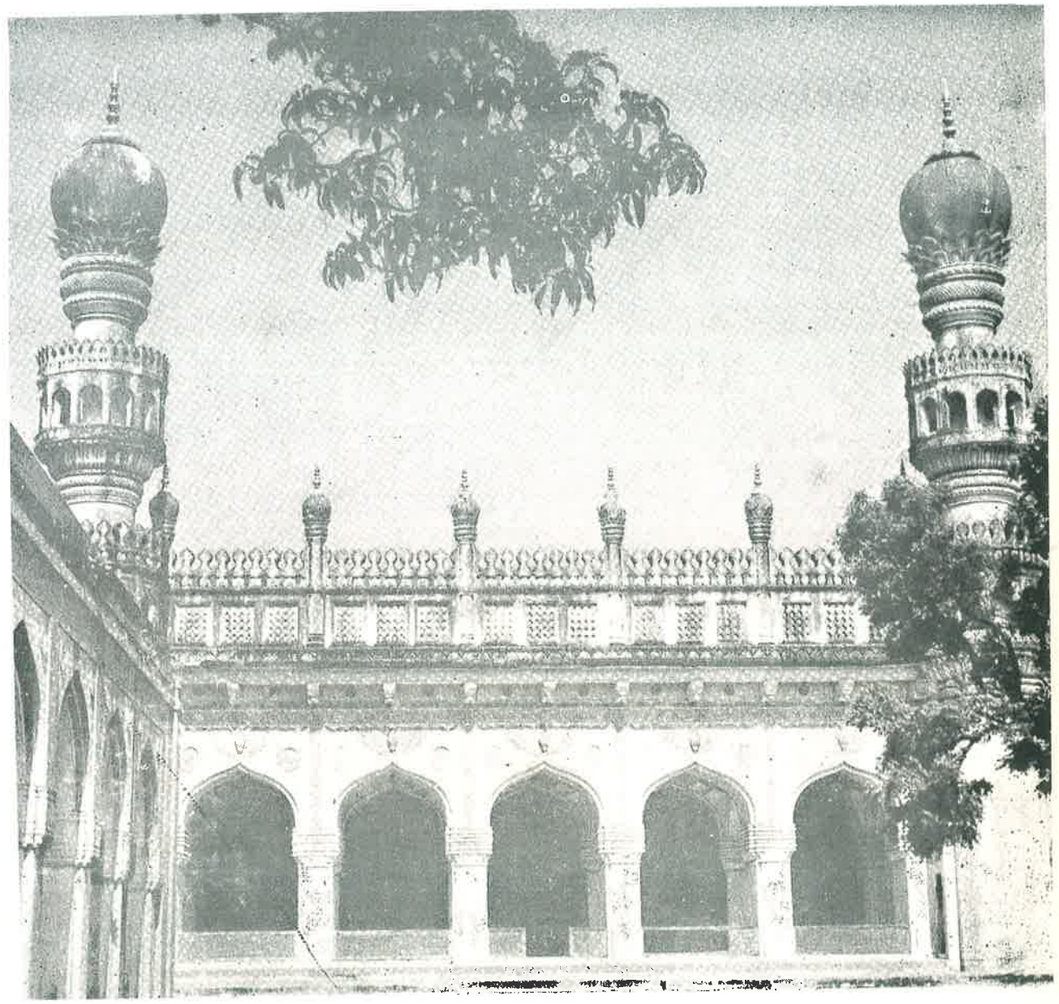
Floral Designs in Red Fort, Delhi



View of one of the mihrabs inside the Adina mosque. Pandua

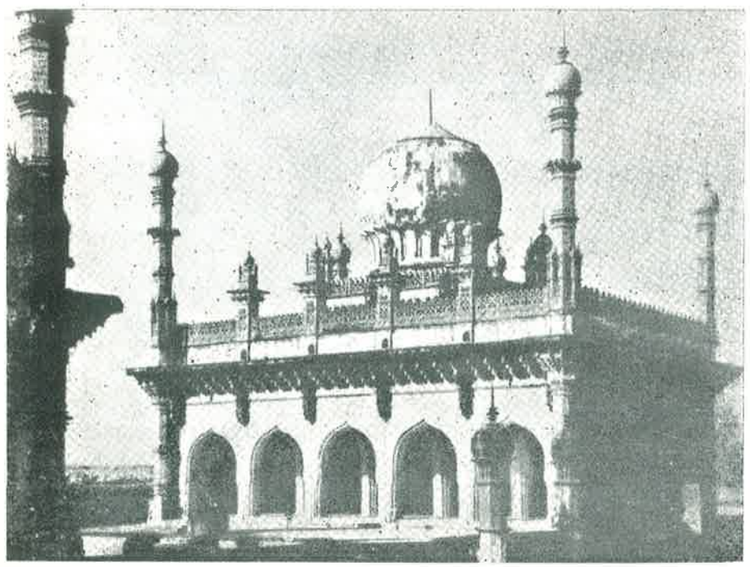


Tantipara Mosque, Gaur : Mihrab



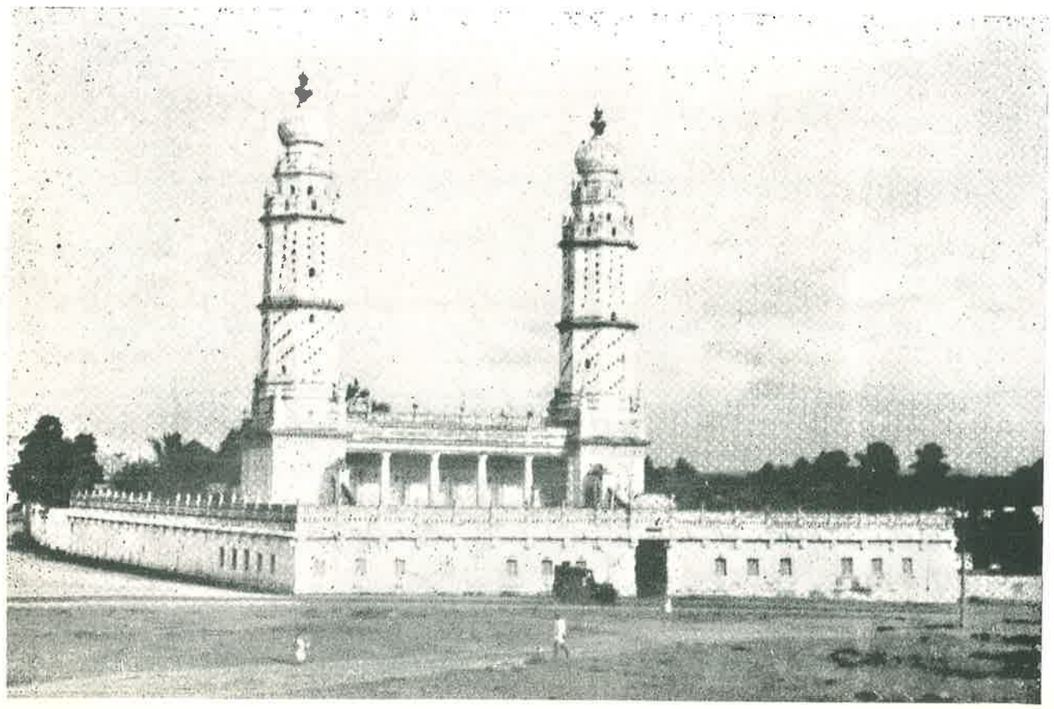
Toli Masjid, Hyderabad

The Jama Masjid, Srinagar

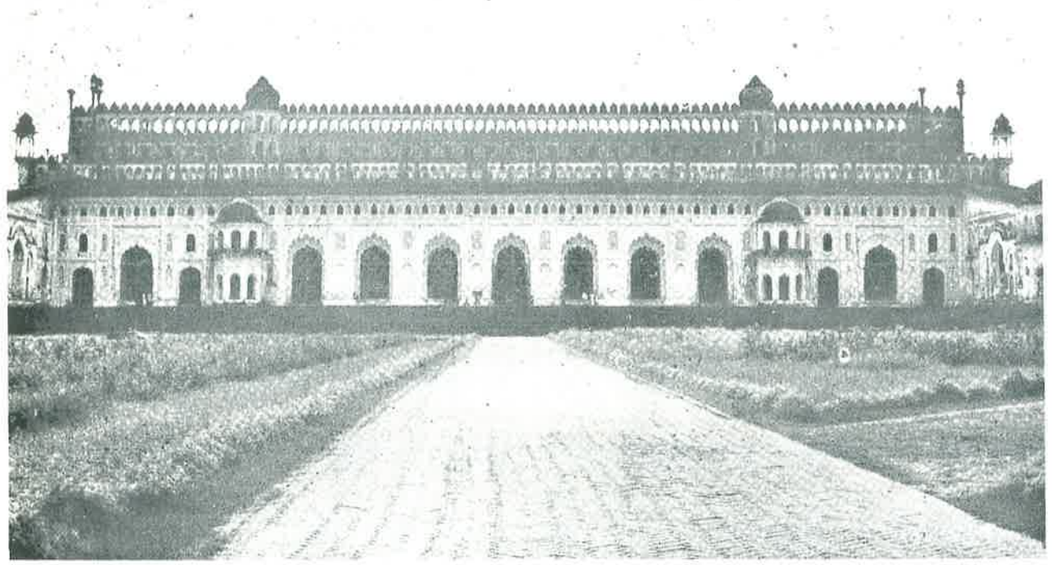


Ibrahim's Mosque, Bijapur

Tipu Sultan's Mosque - Srirangapatnam

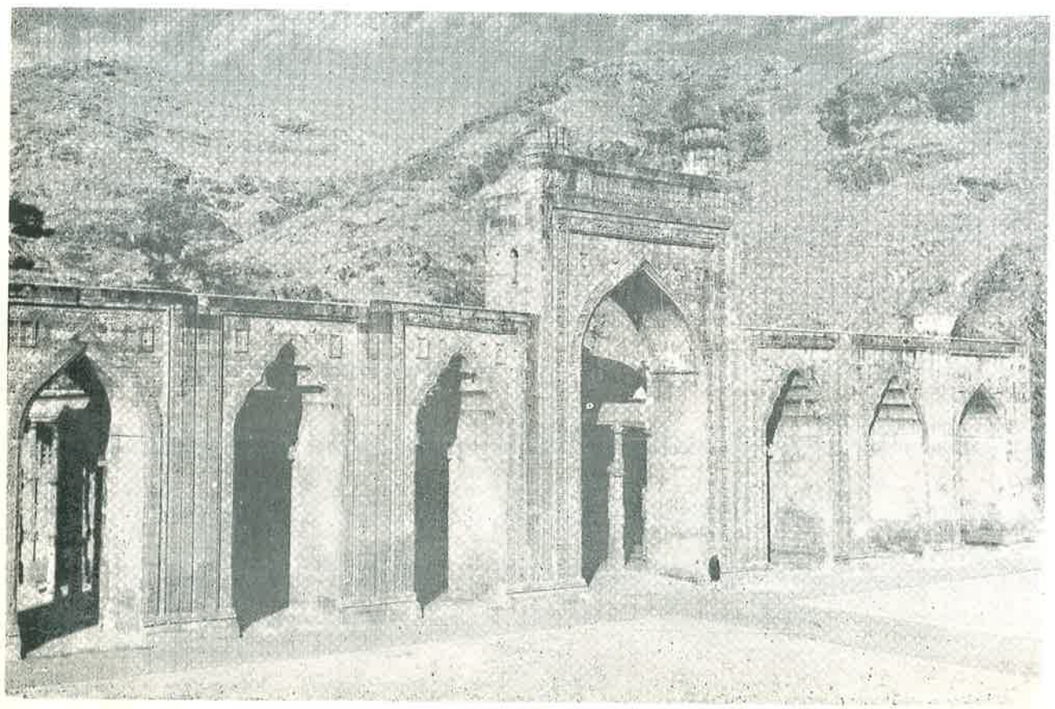


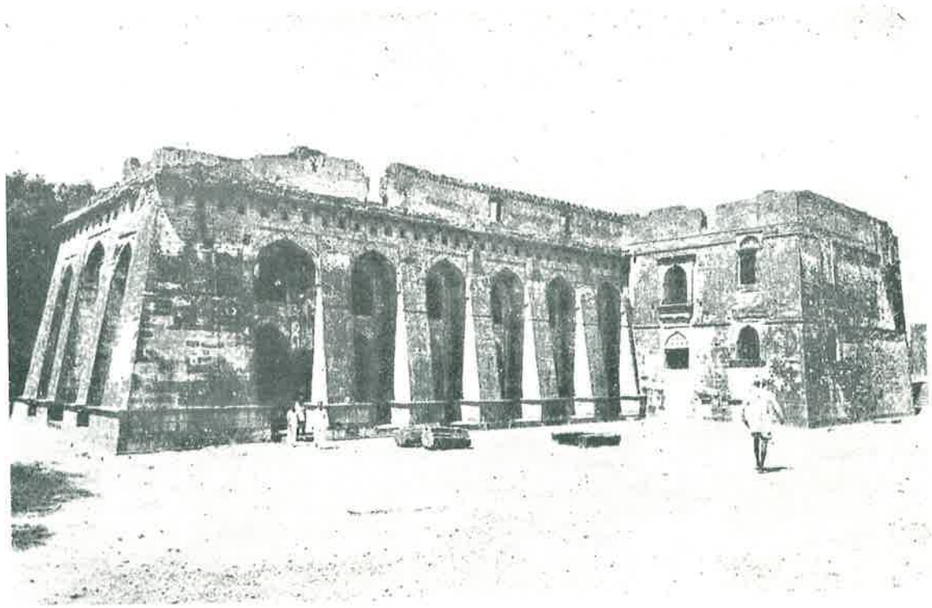
General view of Buland Darwaza, Nagaur (Rajasthan)



Bara Imambara - Lucknow

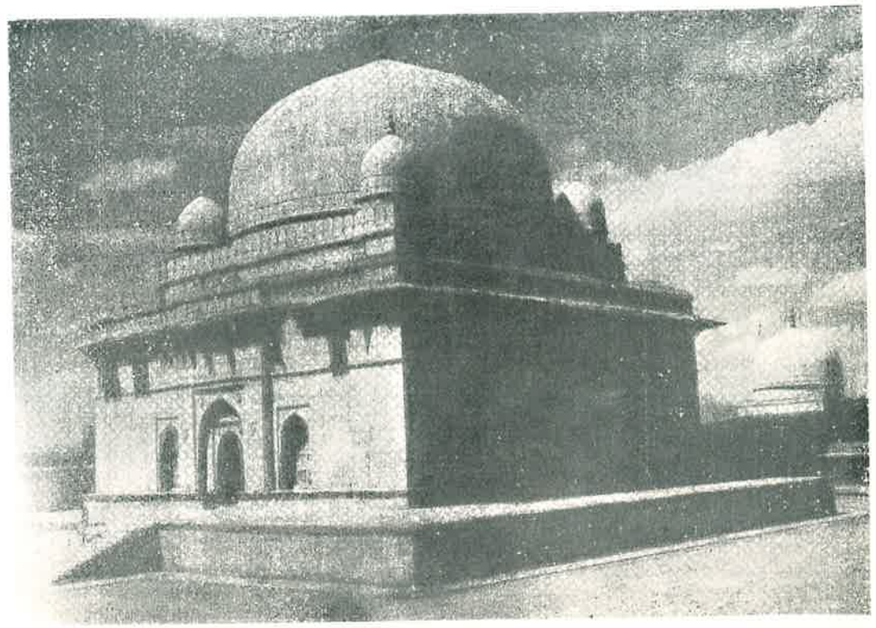
Arhai Din-Ka-Jhonpra - Ajmer

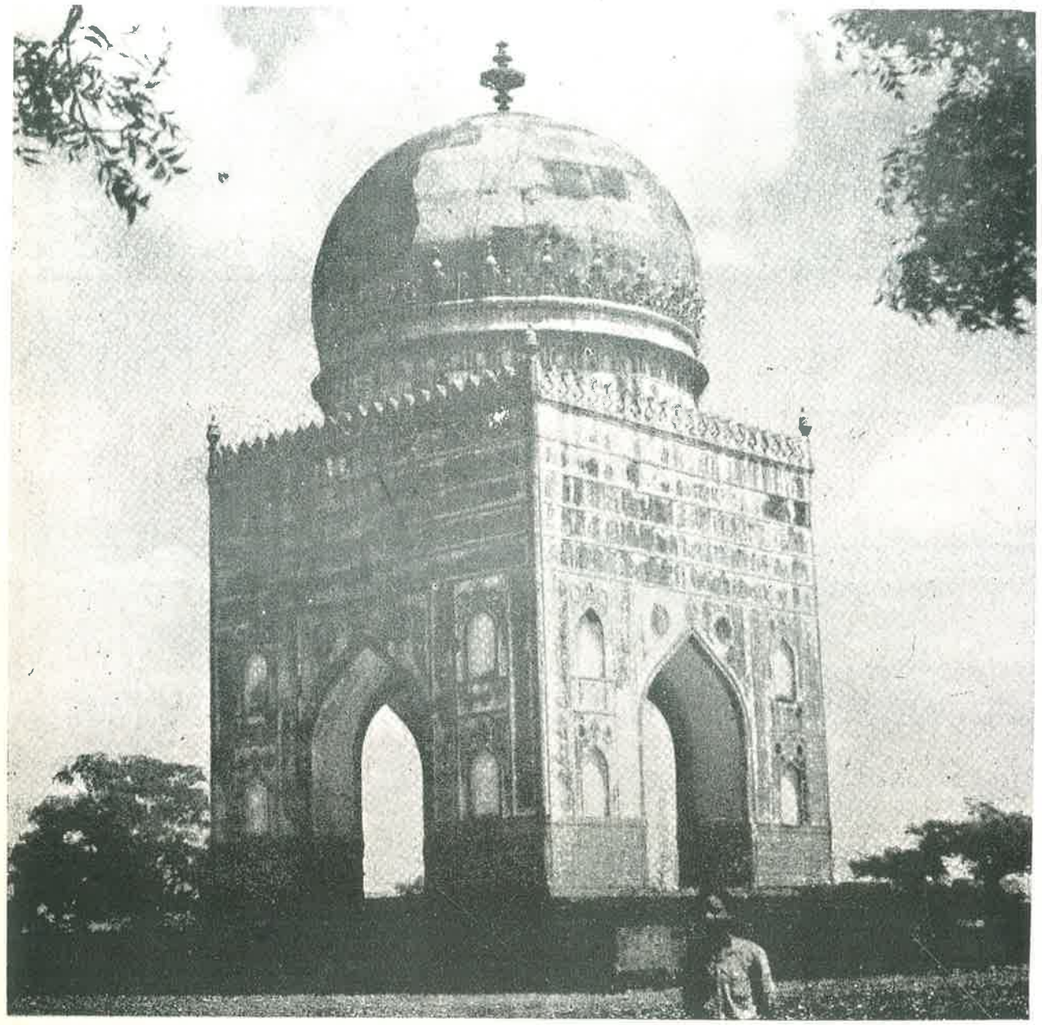




Hindola Mahal - Mandu

Hoshang Shah's Tomb - Mandu





Asad Ali Tomb - Bidar

surface is admirable and its workmanship is perfect, though again the arches are not true. At the rear corners of the prayer-hall are engaged fluted buttresses, a feature which found place in some form or the other in later buildings. A small fluted minaret was added at each of the two corners of the central opening, larger than the rest in the eastern front; now in ruins, they must have given the entire building a further distinctive appearance.

One more mosque in this style is to be seen at Bari-Khatu in Nagaur district of Rajasthan. Much smaller than the above two and partly fallen, it provides one more example of the earliest extant mosque architecture of India. Another early mosque is at Kaman in Bharatpur district also in Rajasthan.

In regard to tomb architecture, only two outstanding specimens of this period have come down to us. The first, the tomb of Sultan Ghari outside Delhi, constructed by Iltutmish for his son Nasirud-Din Mahmud in 1231-32, is not only the oldest building of its class in India, but is also unique in plan and form. The greater part of the tomb proper, a square chamber with an externally octagonal flat roof supported on pillars, is underground, while its enclosure resembles a small fortress with round towers at four corners, entered through a tall marble arched gateway in the east. The west side of the compound is occupied by a pillared hall with a pyramidal dome above and a *mihrab* in the wall elaborately carved with inscriptions. In this tomb also; the Indian influence preponderates, the pillars, capitals, architraves and most of the decorative patterns are purely Indian, even arches and domes, which form prominent parts of its design, are built in the corbel style. The other tomb (*circa* 1235) is that of Iltutmish himself situated at the back of the Quwwatul-Islam mosque. Though built only four or five years after the tomb of Sultan Ghari, the tomb of Iltutmish is altogether different from it both in form and treatment, and represents the first of the square Tomb-type in the Indian sub-continent. It is square in plan with arched entrances on the three sides and a *mihrab* between two smaller ones in the fourth. An interesting structural-cum-architectural feature of this tomb is the use of squinch-arches, until then unknown in India, to support the circular base of the dome covering the square hall below. Though essentially Islamic in form, it is constructed in the Indian fashion, as the arches as well as the semi-dome within them are built still on the same principles of horizontal courses of stones. But the most remarkable feature in the tomb of Iltutmish is the extremely elaborate carving of inscriptions and geometrical designs illustrative of Islamic conception of decorative art, which covers almost its entire interior. However, Hindu influence here too is not altogether absent; it may be seen in the design of the shaft and cusped arches and also in the wheel-and tassel motif of decoration. But it is clear that the pattern of Indo-Islamic system of decoration assumed concrete shape in this building.

There is in Rajasthan another building attributable stylistically to this period. This is the lofty gateway at Nagaur, locally called Atarkin-ka-Darwaza atter, and forming the entrance of the tomb of the saint Hazrat Hamidud-Din Suali Nagauri, better known as Sufi Sahib and Sultanut-Tarikin (d. 1259 or 1274). Rising to a height of about 16 metres, this yellow and red limestone structure with two storeyed square towers on the southern facade, comprising four-pillared balconied kiosks each marked by crenallations and surmounted by a dome, is remarkable for its design as well as exquisite profuse carving occupying its entire surface, in geometrical and like patterns in the local indigenous style. That the gateway, in the main was built in the Mamirk period is indicated by the fact that the arches of the gateway and the squinch of the domed hall are built in the corbelled style and not according to the principles of voussoired arch.

But in all these buildings of the early period no authentic building of the second half of the 13th century has survived, though Islamic forms and patterns are increasingly employed, the method of construction of the arch and the dome remained the same. A dilapidated tomb in Mehrauli which tradition ascribes to Ghiyathud-Din Balban (1266-87) is usually cited as the first example of true or voussoired arch, but it appears to be later, in any case, its date or antiquity has yet to be established.

The Khalji Period (1290-1320)

THE Khalji period, though relatively of a very small duration, represents a new trend in the history of Indo-Muslim architecture. By this time, the Islamic building traditions are found to have been more or less firmly established and a swiftly developed and vigorous style of architecture came into being. The architecture of this quite a short period is marked by a fully developed style both in building technique and architectural forms as well as in ornamentation. The usage of voussoired arch and dome was now established once for all.

The Alai Darwaza (Gateway), the most representative building of this new style, which has earned the reputation of being a treasured gem of Indo-Islamic architecture, forms part - the only complete one - of the ambitious scheme of Alaud-Din Khalji (1296-1316) to enlarge further the Quwwatul-Islam mosque at Delhi and add to it a minar double the size of the Qutb Minar. Forming the southern entrance of the intended enclosure, the Alai Darwaza (1311) is comparatively moderate in size and consists of a square hall covered by a single dome. Its exquisite symmetry of form, perfect shape and the smooth curves of its pointed horse-shoe or rather keel arches and the fringe of conventionalised buds of their curves creating a semblance of spear-heads, the technique of the dome and of the squinch system of its support, the workmanship of the stone masonry of its exterior walls faced with red sand-stone and white marble producing a pleasing colour effect and, above all, its rich panelled surface decoration in geometric patterns in the whole of its interior and two storeyed exterior-facade with exquisitely carved bands and string-courses, have made it one of the most outstanding examples of architecture.

The Alai Darwaza obviously inspired another building also attributed to this period, namely, the Jamaat Khana mosque, situated to the immediate west of the tomb of Hazrat Nizamud-Din Auliya at Delhi. This later building provides the earliest example of a mosque constructed wholly in accordance with Islamic principles. The whole structure, rectangular in plan, consists of three shallow-domed chambers, each having as its entrance an archway surrounded by a wide band of beautifully carved inscriptions around and having a fringe of spearhead like motif inside. The interior design of the central chamber with its squinch-arches supporting the dome, closely resembles that of the Alai Darwaza. However, the keel shape of these arches is not as perfect as it is in the latter and moreover, their curves incline to develop a slightly ogee shape at the top. The entrance arch of the central chamber has under it a beam-on-brackets, which came to be almost regularly employed in subsequent pre-Mughal buildings. In the two side-chambers, which are otherwise too, quite plain, the squinch-arches are replaced by triangular pendentives; these have been explained to suggest that the side-chambers were added perhaps later, in the early Tughluq period, but the whole building has retained its graceful homogeneous character.

Another monument of the reign of Alaud-Din Khalji at Delhi is the city-wall of Siri constructed in about 1303, but very little of consequence has survived thereof. However, the few remnants of its round and tapering bastions, flame-shaped battlements and loopholes give some indication of this particular type of architecture of that period. There is also another group of considerably damaged buildings, on the south-west side in the Qutb Minar area, which are assigned to this period. These include the tomb of Alaud-Din Khalji and a madrasa (college) built by him. While these structures indicate the extent of the building activities of this period, they are too ruined to give any precise idea of the development of architectural style. However, some of the halls provide an early example of the triangular pendentive formed by laying overlapping stone courses as against the squinch system adopted until then.

Among the buildings of the Khalji period, constructed away from Delhi, there is a bridge constructed over the Gambheri river at Chittorgarh in Rajasthan of which ten massive arches still exist, while the gateway and towers which were originally constructed at each end are now no more. Another building of considerable architectural merit is the Ukha Masjid at Bayana in the Bharatpur district of Rajasthan. Ukha mosque (1320) is in the usual mosque style of open courtyard and surrounding cloisters, and was constructed in the reign of Qutbud-Din Mubarak Khalji (1316-20). Architectturally, it is a provincialised version of the Delhi style. The details of its entrance in particular, seem to have been inspired by the ornamentation in the Qutb buildings, but the curves and outlines of its arches are inferior to those in the latter. Also of sufficient architectural interest are the Topkhana mosque (*circa* 1316) and the Idgah (1318) both at Jalore, a district headquarters in Rajasthan. The former, bearing an inscription of Ghiyathud-Din Tughluq Shah (1320-25), is in the same architectural scheme, the shape and ornamentation of its main entrance and subsidiary arches proclaiming it to be of Khalji origin. The lace-like patterns of its stone-lattices filling the arcades have been interpreted by competent authorities on the subject to indicate Gujarat influence, and rightly too, but it need not necessarily be taken to have taken placed at a later date, namely, the first half of the sixteenth century, assigned by them, for the main reason that this type of artistic architectural decoration, so typical of the buildings in Gujarat and its outlying areas in north-western India, was in vogue from earlier times as well. The Idgah, built in 1318, during the reign of Qutbud-Din Mubarak Shah, is an elegant building of its type, that is to say, in the usual one-wall plan of this type of prayer-houses. It is particularly remarkable for the treatment of its side buttress-like tower on the right, wrought into circular and angular flutings as in the case of the Qutb Minar.

The Tughluq Period (1320-1412)

THE Tughluq period saw Indo-Islamic architecture in a different setting. Architectural activities acquired new dimensions. Apart from their number, the buildings of this period that have come down to us are found to have made a great impact on the architecture of certain regions, particularly Deccan, Jaunpur and Malwa. The austere and simple phase of its architecture especially in its second half when building activities had considerably increased under Firuz Shah Tughluq (1351-88), may be judged from the fact that use of red sandstone and marble was almost abandoned, walls were built not of well-dressed stone slabs but of rubble coated with thick plaster, and the rich surface decoration and elaborate ornamentation, which were marked features of the Khalji monuments, gave way to simple and conventional patterns such as inscribed borders, medallions in arches, spandrels, etc. Encaustic tiles, gilding and decorative painting on plaster, were also used quite freely in the later building.

In general character, the architecture of this period is heavy and massive. Typical of it are thick and battered or sloping walls, squinch arches as well as triangular pendentives for supporting domes, battlemented neckings and crestings, multi-domed roofs and tapering minaret like buttresses or supports at the external angles of buildings. Some features of the earlier period such as the pointed arch, spear-head like fringe decoration, etc., are still there, but not as a rule, a lintel, with or without brackets, is put across the lower part of the arch of the entrance, thus combining two opposed systems, the trabeate and the arcuate. This was originally meant, in all probability to support stone traceries in the arch-tym-panium of the entrance. A remarkable feature of the buildings of this period is their fine proportions, and if they do not possess qualities of charm and elegance, they are expressive of strength and virility.

The earliest of the Tughluq buildings is the fort of Tughluqabad, the first of the city-palace-fort series, now in ruins. It has been said about it that few strongholds of antiquity are more imposing in their ruins than Tughluqabad. Its sharply sloping walls made of huge irregular stones and having colossal circular bastions at close intervals, heavy battlements and a series of loopholes create an impression of great strength and solidity. Within its walls may now be seen ruined streets and buildings and the traces of the royal palaces once roofed with gilded tiles within the citadel.

On the other hand, the tomb of Ghiyathud-Din-Tughluq, the most outstanding monument of this period (*circa*, 1325), is in perfect state of preservation and possesses considerable architectural interest. Situated within a small fortress of lofty sloping stone walls provided with bastions, the tomb is a square structure of red sandstone decorated on the outside with some bands and panels of marble in the walls above the base-level of the arch. The whole structure is surmounted by a single dome faced entirely with white marble. The foremost characteristic of the tomb is the sharp batter or slope of its walls. While the bud-fringe

decoration of its arches and the rectangular panels of white marble in red sandstone are derived from the Khalji style, the new features, are the emphatic slope of its walls and the heavy stone finial on the apex of the dome; the latter being entirely in white marble is also the earliest feature of its type. Similarly, the earlier perfect keel shape of the arch has developed a slightly pointed curve at its top. Also, the use of the trabeate system may be seen in a lintel placed across the lower part of the arch supported on brackets. Minor defects of design and workmanship are visible in the somewhat crude execution of marble bands and panels, weak projection of the central parts of the walls containing arched entrances and the not-so-prominent extension of these above the parapet, and unduly small merlons marking the parapet wall. With all these, the tomb of Tughluq Shah is an outstanding monument destined to mark a new phase in Indo-Islamic tomb architecture. For, it served as a model for later tombs both in Delhi and elsewhere.

Among the other monuments of the Tughluq period at Delhi is the small fort of Adilabad constructed by Muhammad bin Tughluq (1325-51), probably as an outwork of Tughluqabad. Closely resembling the latter in style, it is much smaller and its walls are also not so thick. Muhammad bin Tughluq also built a new fortified capital, called Jahanpanah, thereby linking up the walls of the old Delhi of the Qutb Minar area with those of Siri, the capital city of Alaud-Din Khalji. Very little remains of Jahanpanah today, but from its remains it appears that its walls were enormously thick being in some parts as thick as about 11 metres. A fairly preserved monument connected with Jahanpanah which remains to this day is the satpula, a double-storeyed bridge of seven spans with subsidiary archways and a tower at each end; this ornamental device to carry the waters of the lake into the wells. There are also within the walls of Jahanpanah remains of the Sultan's Qasr-i-Hazar-sutun (Thousand-pillared Palace) locally called Bijay Mandal, a tower-like terraced structure, the keel arches of which are but imperfect copies of the Khalji type. The system of intersecting valuting, which at a later date became an important structural feature of Indo-Muslim architecture, appears to have been employed in this building.

Another building in the early Tughluq style is the tomb locally known as that of Kabirud-Din Auliya, standing at a short distance to the east of Bijay Mandal. Though generally assigned to the late Tughluq period (*circa*, 1389-92), it in fact belongs to the reign of Muhammad bin Tughluq. Built of red sandstone, with limited use of white marble and with sloping walls and a single dome, it closely resembles the Tomb of Ghiyathud-Din Tughluq, but lacks the forceful grandeur and symmetry of the latter. Whether it was originally built by Muhammad bin Tughluq for himself, as suggested recently by some scholars, or not, literary evidence of the early Mughal period identifies Kabirud-Din Auliya with the famous Malik 'Kabir' Qabul Khalifati, the Minister and most trustworthy companion of that monarch, who is described as a pious and saintly person by contemporary chroniclers. He had died in or about 1349.

The intense building activities of Firuz Shah indicate a marked change in style as well as in building material. For example, instead of the finely-dressed and well-finished red sandstone masonry, the walls were built of rubble with a coating of plaster and roughly-dressed local stone wherever necessary. Consequently, the buildings were generally built thicker at the base than at the top with tapering bastion-like round towers at the corners to create an impression of strength. On the ornamental side, these buildings were not devoid of surface decoration, which was chiefly confined to gilding and painting on plaster which

gradually disappeared, leaving the buildings bare. But on the whole, the architecture of this period, despite its austere aspect, is remarkable for perfect proportions of the buildings and the vigour and straight-forwardness of its purposeful and serviceable style.

Firuz Shah's capital at Delhi, now known as Kotle Firuz Shah, is at present a mere shadow of its original self. Of the notable features of its fortifications is the appearance, for the first time in India, of machicoulis and absence of any raised galleries leading to the double line of its loopholes. Of the two buildings within the walls, which have partially survived, the Jami mosque seems to have been originally an imposing building of two storeys, in the usual open courtyard-and-cloisters style. Its entrance is in the form of a domed hall, which is almost a replica of the tomb of Firuz at Hauz Khas. This feature, it may be pointed out, is found adopted later on in some monuments in the early phases of the provincial styles of Malwa and Deccan, at for example, in the Jami mosque at Mandu and a mosque at Gulbarga. The other of the two buildings is the pyramidal structure on which the Asokan pillar stands. Occupying a central position, this building consists of three storeys of square terraces with vaulted cells, each terrace becoming smaller as it goes up.

The group of buildings at Hauz Khas in Delhi consists of tomb of Firuz Shah and the ruins of a partially double-storeyed college which seems to have been built on an elaborate scale. The slightly sloping plastered walls, shapely central arched openings in two sides, a shallow dome supported on an octagonal drum and above all the fine proportions and general treatment invest the tomb with simple dignity and unaffected distinction. Another monument of this period is the tomb of Khan-i-Jahan Tilangani (*Circa*, 1370) situated in the vicinity of the Dargah of Hazrat Nizamud-Din. An unpretentious building in itself, its architectural importance chiefly lies in its design. Instead of being square, it is octagonal in shape surrounded by a low arched verandah and covered by a single dome. Though the execution of this tomb with such a plan is not quite perfect, it is still a very important monument, as it introduced in India a new type of tomb architecture which endured for about two hundred years.

Of the mosques of the earlier Tughluq period, none of any outstanding merit is to be found at Delhi itself, though at places in outlying provinces beautiful mosques were erected, for example, at Broach, Cambay and Dholka in Gujarat. The Gujarat mosques are of great architectural interest and will be described later. On the other hand, Delhi possesses a few mosque of the later Tughluq period which are in fairly good condition. These are the Kali Masjid, the Begampuri mosque, a mosque in the Dargah of Shah Alam at Timarpur, the Khirki mosque and the Kalan Masjid. Architecturally, the general features common to most of these mosques are high plinths or lofty basements, boldly projecting gateways, double plain square massive pillars in the front and even more at corners, tapering turrets and sloping round towards at the angles, eaves on stumped brackets and the arch-and-beam entrances in the Hindu fashion. However, each of the mosques has some individual feature of its own. The Kalan and the Khirki mosques are fortress-like in appearance with a tapering rounded tower at each corner and have been made more impressive by reason of their being raised on a lower storey, a sub-structure of arches. The Khirki mosque, like the slightly earlier Kali mosque, is also quite unusual in design, having been constructed on a cruciform or cross-like plan : its unusual character lies in the fact that its quadrangle, while broadly conforming to the usual court-yard-and-clositers orthodox mosque-plan, is divided into four small courts by two rows of east-west and north-south arcades intersecting each other in the centre at right angles.

But this departure from the general plan did not become popular, for it is not found adopted in the other two important mosques of this period, namely, the Begampuri and the Kalan mosques. The imposing Begampuri mosque is in the orthodox style. Its notable feature is the tall arched pylon in the central frontage of the prayer hall and tapering turrets at each of its corners. It has been recently suggested that it was built by Muhammad bin Tughluq to serve as a congregational mosque for his new capital. However, some of its architectural features like boldly projecting gateways, double-pillars, tapering turrets, multi-domed roofs, etc., are more in common with the Firusian mosques mentioned above. The mosque of Shah Alam has a new feature, in Delhi at least, in the form of a royal gallery or perhaps a *chilla* (recluse's chamber) in the right corner at the rear of the prayer-hall. In Gujarat, however, this feature appears a little earlier.

The Sayyid Period (1414-51)

THE Sayyid dynasty, established out of the chaos caused by the invasion of Timur, was faced with continued struggle for survival. Its rule was restricted in extent of duration as well as that of resources. Consequently, the period does not present any architectural activities on a grand scale unlike the preceding period; no capital cities, royal palaces, fortresses or any such great buildings were constructed. Its building activities are found to be mainly confined to the construction of octagonal tombs, which, however, despite being limited in number, possess a distinct architectural character. It is but natural that no down-right changes could take place in the matter of details of building technique or even decoration, but still the reaction which had started towards the close of the Tughluq period found expression in various attempts at infusing new life into the architectural style. Though these efforts did not meet with complete success, a distinct style with some measures of inventiveness and individual character did come into vogue, an achievement whose extent can be judged from the impact it had on the tombs constructed in the next one hundred years.

The decorative features of these tombs consist of the use of blue enamelled tiles enhancing the colour effect and elaborate and refined surface ornament incised on plaster and painted in colours. The batter of the Tughluq monuments was, abondoned, though in the octagonal tombs a new feature in the shape of sloping buttresses appears at the angle-pillars of the verandah which imparts an impression of batter to the whole building. These as well as other new features like the lotus motif crowning the dome and some important features of decoration like the blind-merlon design of parapets, free use of *guldastas* and some decoration-motifs considerably influenced the style of the subsequent period.

The best examples of Indo-Islamic architecture under the Sayyids are afforded by the two royal tombs : the tomb of Mubarak Shah Sayyid (1421-34) once situated within a spacious enclosure with imposing gateways, mosque and step-well, and the tomb of his successor Muhammad Shah (1434-45). While in general plan and outline both the tombs are derived from the tomb of Khan-i-Jahan Tilangani, there is considerable amount of improvement upon that earlier model. As may be seen in the tomb of Mubarak Shah, the octagonal plan was the same but the height of the verandah was increased with a view to ensuring the needed proportion between the lower and the upper parts; the central dome was also raised considerably by placing it on a high drum and around it on the roof were placed graceful domed pavilions or kiosks raised on pillars. The improvements were not confined to these only, but finials were added at the angles of the many-sided drum of the dome, while the apex of the latter was crowned by a pinnacle of the somewhat novel form of what looks like an arched lantern. Despite these improvements on the earlier model, however, the tomb of Mubarak Shah suffers from lack of perfect proportions, especially between its upper and lower parts; the upper one comprising the dome and the kiosks is still smaller in height than

the lower octagonal part and hence appears somewhat wider, flat and pressed. This defect, natural in experimental stages of a style, has been removed in the tomb of Muhammad Shah. A perfect symmetry and cohesion between the two parts is achieved in this monument by further raising the height of the main dome and also of the pillared kiosks on the sides. In addition to the finials at the angles of the drum, the angles of the sides of the verandah were also provided with finials. The novel type of pinnacle used in the tomb of Mubarak Shah was replaced by one of the lotus pattern which later became a prominent feature in Mughal architecture. All these improvements have made the tomb of Muhammad Shah extremely pleasing and well-proportioned, and it can easily rank among the best monuments of its class anywhere in the world.

The Lodi Period (1451-1526)

THE Sayyids were succeeded by the Lodis under whom the building activities recovered to a fairly greater extent. Though, like their predecessors, the Lodis did not undertake large-scale monumental activities, there were constructed in their time quite a number of tombs and a few mosques which indicate that the stuyle of the Sayyid tombs was being improved upon in all respects. The Lodi monuments indicate attempts at a certain amount of freedom of imagination and a bold diversity of design. Enamel-tile decoration tended to be richer and more lavish.

The tomb architecture of this period is of two distinct types : one is octagonal in design having a verandah with projecting eaves supported on brackets and one-storey high; the other is square in plan, having no verandah and the exterior being given the look of two or sometimes three storeys. The tomb of Sikandar Lodi (1489-1517) belongs to the octagonal type, and is on much the same lines as the Sayyid tomb described above; it slightly differs from them in that it has no kiosks now, but traces of their plinths are still discernible at the roof-level. The interior walls are profusely decorated with polychrome tile-work, much of which has disappeared, while the dome-ceiling is painted in bright colours in manuscript-like design. The tomb proper is situated within a spacious walled garden enclosure with octagonal turrets at the four corners and an ornamental gateway on the southern side; there is also a mosque wall or upward extension of the perimeter wall of the garden provided with prayer-niches, on the western side. This type of spacious and somewhat ornamental enclosure marks a definite improvement on the earlier fortified tombs like that of Ghiyathud-Din Tughluq, though it does not come up to the refined tomb-garden complex of the Mughals.

The square-plan tombs of this period, remarkable for their strength and dignity, represent a new and distinctive type by themselves and were obviously inspired by the Khalji and Tughluq buildings. Unlike the octagonal type, they do not have any batter or slope and are particularly remarkable for the diversity of design in their exterior which is generally so designed as to give an impression of a two or three-storeyed buildings; the whole of the rectangular central portion of each side, containing a large lofty archway, is slightly projected forward with tne remaining space taken up by shallow arches sunk into rectangular panels. The plan of the upper portion including the parapet is almost the same as that of the octagonal type. Other features common in both the types are their grey granite walls, beam-and-bracket doors within the central arched entrances, enamel tile-work, ornament incised on plaster and embellished in colours, etc. Some of the impressive specimens of the square type are those locally known as Tin-Burji, Bare Khan-Ka-Gumbad, Chhote Khan-Ka-Gumbad, Bara Gumbad, Shish Gumbad, Bagh-i-Alam-Ka-Gumbad (or the Tomb of Taj Khan), Dadi-Ka-Gumbad and Poti-Ka-Gumbad. Most of these tombs have no walled enclosures but in some instances, mosques are found attached to them, as for example in the case of Bara Gumbad and Bagh-i-Alam-Ka-Gumbad.

There are quite a few tombs of sufficient architectural interest, in the square as well as octagonal variety, outside Delhi too, for example at Narnaul in Mahendragarh district of Haryana, Sirhind in Patiala district of Punjab, Tejara in Alwar district of Rajasthan and Kalpi in Jalaun district of Uttar Pradesh.

Among the notable mosques of this period, mention may be made of the mosque attached to the Bara Gumbad (1494) and the Moth-Ki-Masjid (*Circa*, 1505). The former, despite its moderate size, has some interesting architectural features. The two corners and the projecting central portion of the back side of the west wall are strengthened by sloping buttresses or turrets of sufficient interest. Topped with lotus cresting, their central portions are alternately shaped into angular and circular flutes, a clear evidence of the influence of the late Tughluq style. Also, the treatment of its five arches in the front wall is striking. Different in size and also of unusual shape, these arches are too wide for their height. Likewise, the size of the domes is increased and the lotus motif of the finial indicates one more step towards its final form attained in Mughal buildings. The balconied windows in the northern and southern walls are also another striking feature. Its plaster-cut decoration, extremely elaborate, is finest in Delhi, the one in the spandrels of the northern most arch of the facade being simply superb. This effiminate character of its decoration, incidentally, is quite in tune with its feminine builder, Makhduma-i-Jahan Sitti Mughla Buwa.

Far more important than the Bara Gumbad mosque is the Moth-Ki-Masjid which has been regarded as an epitome of all that is best in the architecture of the Lodi period. Considerably large in size, it is in fact the largest mosque of that age. The five arches in the front wall of its prayer-hall are all well-shaped with an emphasis on the central one which is enclosed by a high and deeply recessed arch of red stone ornamented with marble and having a small window under its apex. The double storeyed round turrets with arched openings on the back corners are more impressive than the tapering ones in the Bara Gumbad mosque. Its domes, of pleasing volume, are better spaced, while a structural and ornamental combination in the form of its stalactite pendentive supporting the domes in the side compartments is particularly happy. Equally pleasant is the colour scheme of its building material - a combination of red sandstone, white marble and coloured tile work - and also its surface decoration in plaster comprising elegant arabesque designs in low relief and painted originally in bright colours. The stone carving in particular on its somewhat dilapidated red sandstone gate-way, in which white marble is profusely used is extremely refined. In at least three square panels, on its inner face, are carved birds and animals, motifs unusual, though not entirely unknown, in Islamic buildings in general and mosques in particular. A mosque, remarkable similar in style to but of not so fine building material or workmanship, as the Moth-Ki-Masjid, at Sohna in Gurgaon district of Haryana, not far from Tejara, may also perhaps be assigned to this period.

Provincial Styles

IT was during the Tughluq period that independent dynasties were established in outlying provices, first in the Deccan and Bengal in the middle of the fourteenth century and subsequently, almost simultaneously, Jaunpur, Gujarat and Malwa in the early years of the following century. Each of these provinces was no doubt carrying on building activities even when it was governed by the central authority from Delhi, but with the localisation of power, the architectural work became intensive as well as extensive, and under the impact of the local style, which in most of these parts was of a high order, it soon developed into a distinct style. Thus, practically each province came to possess a separate and self-contained architectural style of its own. In the Deccan, after the fall of the mighty Bahmani kingdom, five independent kingdoms came into being, some of which developed their own architectural traditions.

(i) THE MULTAN STYLE
(9^{th} - 16^{th} centuries)

The earliest provincial style emerged in the Punjab which through its two principal cities of Multan and Lahore, now in Pakistan, had early contacts with Islam. However, except for the remnants of wood constructions, Lahore does not possess any complete example of the building art of the early period which is rather surprising. Similarly, Multan also remained continuously under Muslim rule, for most of the period under the central authority of Delhi and for some time as the capital of an independent dynasty. It is, therefore, strange that very few of the monuments of the pre-Mughal period should have survived there : the city does not posses even a single mosque of the early periods. The only five surviving monuments of the pre-Mughal times are all tombs which too have undergone extensive restoration. Nevertheless, they seem to have exerted a good deal of influence on Indo-Muslim architecture, especially in the Tughluq, Sayyid and Lodi periods.

Of these five tombs which are brick structures faced with glazed tiles, those of Shah Yusuf Gardizi, Shah Bahaul-Haque, Shadna Shahid and Shah Shamsud-Din Tabrizi are square in plan, while the tomb of Shah Rukn-i-Alam is octagonal. Again, the tomb of Shah Gardizi is wholly rectangular in plan, while the other square tombs are only square at the lowest stage comprising the tomb-chamber with its battering wall, but above it is an octagonal storey roofed by a hemispherical dome. The tomb of Rukni-i-Alam, which incidentally was caused to be built by Ghiyathud-Din Tughluq, is not only the largest of the group but is also one of the most impressive buildings of its type. Apart from its octagonal plan, the slope of its 4-metre-thick brick walls, and more particularly, its tapering circular engaged corner buttresses are interesting architectural features that were adopted in many a building at Delhi dating from the Tughluq period right up to the middle of the sixteenth century. The surface coloured-tile ornament with its brilliant colour effect employed in the tomb of Rukn-i-Alam are typical of the Multan style. The wooden lacing courses of its walls, recalling to mind a similar feature in the granary at Mohenjo-daro, the profusely chiselled brick-work and the

lavish use of coloured tiles produce such a beautiful effect that in the matter of such decoration, it has been favourably compared to the subsequently built Sayyid and Lodi tombs at Delhi as well as the magnificent mausoleum of Sher Shah in Bihar. These, with some less known buildings in similar type at Uchch Sharif also in Pakistan, show to great advantage the local characteristic of raised ceramic tiles.

(ii) THE BENGAL STYLE
(13^{th} - 16^{th} centuries)

Chronologically, Bengal, after Multan, is the home of the first provincial style of Indo-Muslim architecture, having come under Muslim rule immediately after the close of the twelfth century itself. As elsewhere, here also a new style of Islamic architecture, which is essentially arcuates, came into existence. But the style retained to some extent the strong local traditions of the province in the structural as well as decorative field : while in outlines, the mosques and tombs are in general accord with the Muslim design, the details are local. The principal building material of the pre-Muslim period in this region was brick and the same continued to be used by the Muslims, though wherever possible, the use of stone was also not neglected. The Muslims also adopted the curvilinear roof - the roof-cornice sloping downwards towards the ends in a slight curve - which was typical of the bamboo roof of the Hindu buildings so designed from a practical point of view for the speedy dispersal of the heavy downpour in Bengal. That this particular feature was subsequently employed in the later Mughal buildings elsewhere, is an interesting illustration of a structurally practical design employed purely for a decorative purpose. Apart from this, the thick and heavy short square pillars of stone or columns of brick and also the close-set shallow panelling of the walls and their rich terracotta decoration of great elegance which were landmarks of the local architectural style were also retained in the Muslim monuments. But on the whole, the fusion of both the styles did not prove very satisfactory. The first great drawback in the resulting style was lack of perfect proportion in the various component parts of a building. The Bengali or the curvilinear roof also loses its appropriateness in stone or brick. Likewise, love of highly rich and profuse surface decoration resulted in its preference to the perfection and symmetry of the monument itself.

The building activities of Bengal, which lasted for almost the same period as the Imperial or Delhi styles, may be divided into three periods : the period of the early Muslim rulers (1202-1339), the period of the early Ilyas Shahi and their immediate successors of the house of Raja Ganesh (Kans, of medieval Muslim historians) (1339-1442) and the period of the later Ilyas Shahi and subsequent rulers (1442-1576). The centre of political authority in the first period was Gaur where unfortunately no monument of that age has survived, though at Tribeni in Hooghly district and at Basirhat in the 24-Parganas, a few monuments do seem to have been erected but these, in their present state, are either in ruins or are restorations of a later periiod. For example, the tomb of Zafar Khan at Tribeni (1298), built from materials of Hindu buildings, is now too mutilated to be of much help for determining its original architectural character. The most important monument of the second period is the Adina mosque (1369) constructed by Sikandar Shah (1359-89) at his new capital of Pandua. Though now deserted and partially fallen, it is remarkable for its considerable size, having a large courtyard surrounded on all sides by clositers formed by 88 archways, each leading into five compartments or bays on the western side and three on the other sides. The whole building is covered by 378 identical small domes. All the archways are also similar in design

except the one in the large *aiwan*-like barrel-vaulted hall in the centre of the facade of the prayer-hall on the west; it rises higher and is wider than the rest. There is, however, not a single entrance gateway worthy of a structure of such a magnitude. These factors impart to the whole building a monotonous appearance. The only variation is seen in the two-storeyed part of the building known as Badshah-Ka-Takhat; the pillars in the lower storey are heavy and short and square in form with massive bracket-capitals typical of Bengal, while those in the upper storey are elegant and of usual proportions with fluted shafts and expanding lotus capitals. The domes of this mosque are supported by pendentives of over-lapping brick courses in which bricks have been set diagonally in every third course. Among other monuments of this period are the mosque and minar at Chhota Pandua and the mosque and tomb of Shaikh Akhi Siraj at Gaur; the last-mentioned were extensively repaired in the subsequent period.

But it is in the Eklakhi tomb at Pandua (*circa*, 1425) that the true character of the typical architectural style of Bengal is finally determined : this is its third and final phase. The said tomb is a simple and refined square structure showing an early use of a curved cornice supporting a plain hemispherical dome on squinch-arches. Though, it lacks in height and thereby suffers from want of dignity, the tomb with its richly carved octagonal corner turrets is pleasing in its general features. Remarkable for the effective treatment of its slightly curved cornice and its beautiful surface terracotta decoration in low relief in varied patterns, the tomb greatly influenced the style of subsequent buildings of Bengal.

The building traditions set down in the Eklakhi tomb soon developed into a mature style in the succeeding years. Among the more important buildings constructed in this, the third period, are the Sath Gumbad mosque and tomb of Khan-i-Jahan Ali at Bagerhat in Bangla Desh (1450), the Dakhil Darwaza (about 1438-60), the Tantipara, Chamkatti, Darasbari and Lottan mosques (about 1475-80) and the Gummat mosque (about 1490), all at Gaur.

The mosque buildings, broadly speaking, henceforth fall into two district plan-types : the one having square and single-domed structures and the other oblong and multi-domed ones, the number of domes in this type corresponding to the number of bays and aisles into which the hall is divided. The other common features of both, in this typical Bengal style, are the presence of octagonal towers at angles, curvilinear roof, rich and elaborate terracotta and at times glazed-tile decoration, stone-facing of walls, etc. The main features of the Sath Gumbad mosque are its round bastion-like turrets at the corners in the Tughluq style and the unusual treatment of the front cornice sloping away in straight lines from the centre instead of being curvilinear. The Dakhil Darwaza is a magnificent and imposing gateway built of brick with terracotta surface decoration and is considered to be a perfect example of brick architecture displaying an excellent proportion of structural and decorative features. The mosques, generally rectangular in plan, have a somewhat low facade with pointed arches as doorways and a slightly curved top. Their arches are raised on brick piers or stone pillars and they have octagonal small turrets at the corners. The Tantipara mosque, one of the earliest buildings of this type, is the finest monument of Gaur in perfection of detail. The surface decoration of Bengal is at its best in this as well as in the Darasbari mosque. The Lottan mosque, like the smaller Chamkatti mosque, is a square structure of brick with stone pillars, built on the model of the Eklakhi tomb. Glazed-tiles of varied colours seem to have originally contributed to its decoration on brick surface. Another interesting monument of this period is the Firuz minar at Gaur, a five-storeyed tower, the lower three storeys of which are twelve-sided and the above two circular. It is generally assigned to an earlier period, but its style as

well as the details, of its surface decoration in brick and terracotta and also the use of coloured glazed-tiles show that it was built towards the close of the fifteenth century.

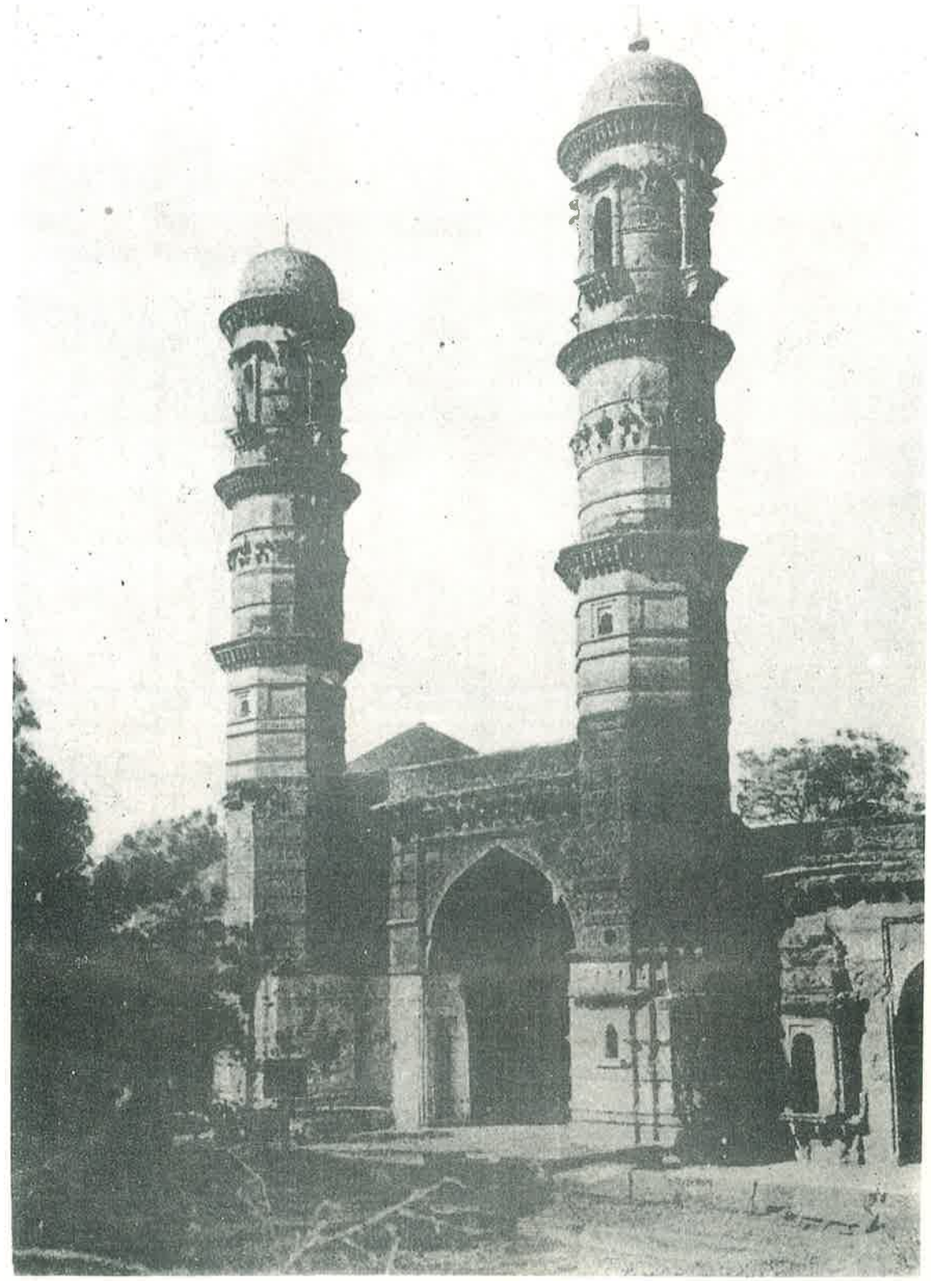
Of a number of lavishly ornamented mosques of the early sixteenth century, the most typical are the Qutb Shah mosque at Hazrat Pandua, Chhota Sona Mosque at Firozpur in Bangla Desh, a mosque at Bagha in Rajshahi district also in Bangla Desh, and the Bara Sona and Qadam Rasul mosques at Gaur. The Bagha and the Qadam Rasul mosques are mainly built of brick and terracotta, and their styles illustrate the gradual decadence of building art in Bengal. The Chhota Sona and Bara Sona mosques are multi-domed and their domes were originally gilded. The Chhota Sona mosque is far smaller in size than the other one and unlike the latter, it has a Bengali dome in the middle of its many domes of usual pattern. Its stone walls are carved in low relief with rich foliated designs. On the other hand, the massive Bara Sona mosque is simple but quite impressive.

(iii) THE GUJARAT STYLE
(14^{th} - 16^{th} centuries)

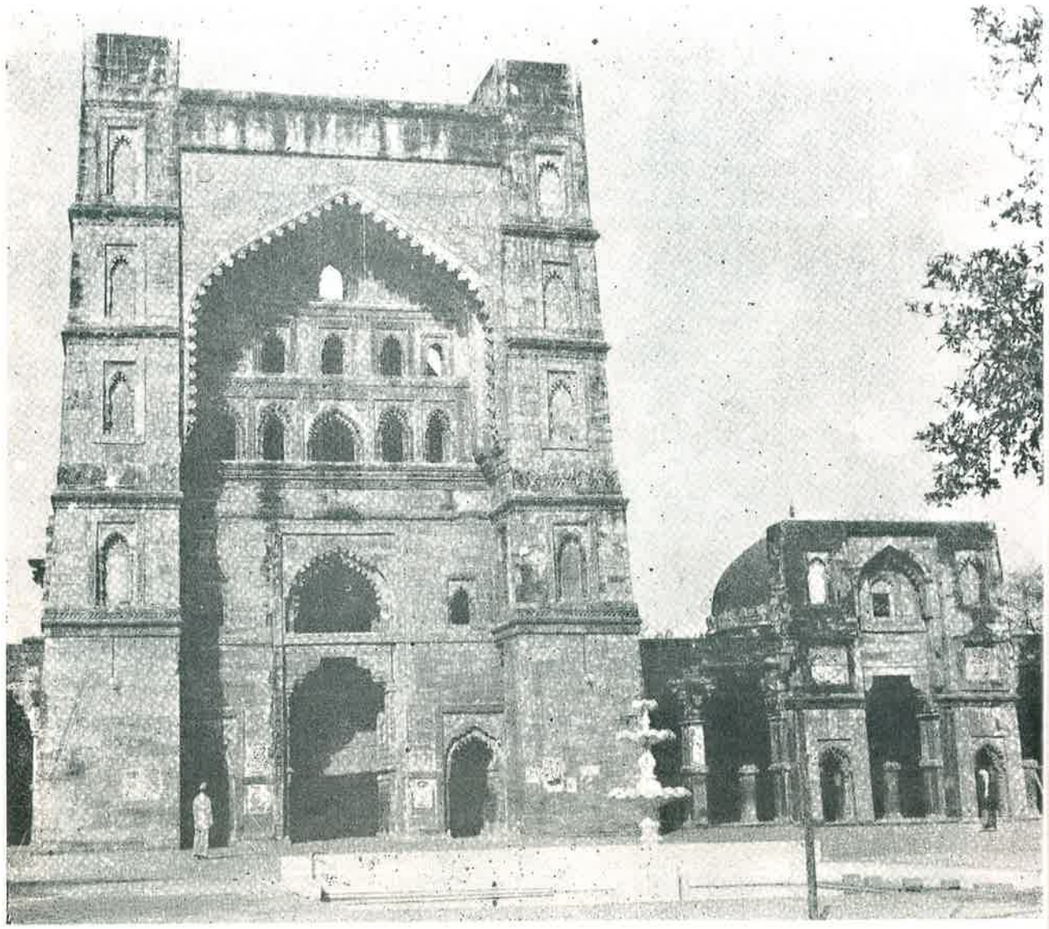
Of all the provincial styles of Indo-Muslim architecture, that of Gujarat is the largest, the most important and the most elegant. Gujarat was first conquered by Alaud-Din Khalji in 1298, and was governed for about a century from Delhi. The buildings of this period are not very few in number, as is generally supposed. However, the independent rule established in the early years of the 15^{th} century gave a great impetus to architectural activities which gradually began to decline after the province was conquered by Akbar in 1570.

The Gujarat style of Islamic architecture, thus, came into existence at a time when the Islamic building art at Delhi was at its best. As against this, Gujarat had a singularly beautiful style of its own characterised by spaciousness and elegance. These qualities blended with the conception of symmetry and proportion of the Khalji style resulted into a new style, the Indian elements dominating both in structural and decorative fields. Apart from the extensive use of trabeate or piller-and-lintel system, the special features of the Gujarat architecture are the exquisite device of admitting light by raising a clerestory in the central portion of the closed hall type mosque, a semi-circular engrailed arch, standing *torana*-like on two pillars, behind the central arch, systematic use of graceful minarets and richly sculptured heavy buttresses from which they project upwards, rich and delicate stone-screens or *jalis* round tomb-chambers or in arches, windows and niches, frequent use of balconied windows supported on richly carved brackets of elegant designs, investing even utilitarian buildings like step-wells and tank-sluices with architectural features, etc. The main ingredients of the arcuate system, namely, the arch, the vault and the dome, though inseparable structural parts of a Muslim tomb, were not wholly adopted in Gujarat tombs, which are mostly in the pillar-and-lintel style. However, there are a few tombs where the arch-and-vault system has been employed, adding greatly to their size, dignity and strength.

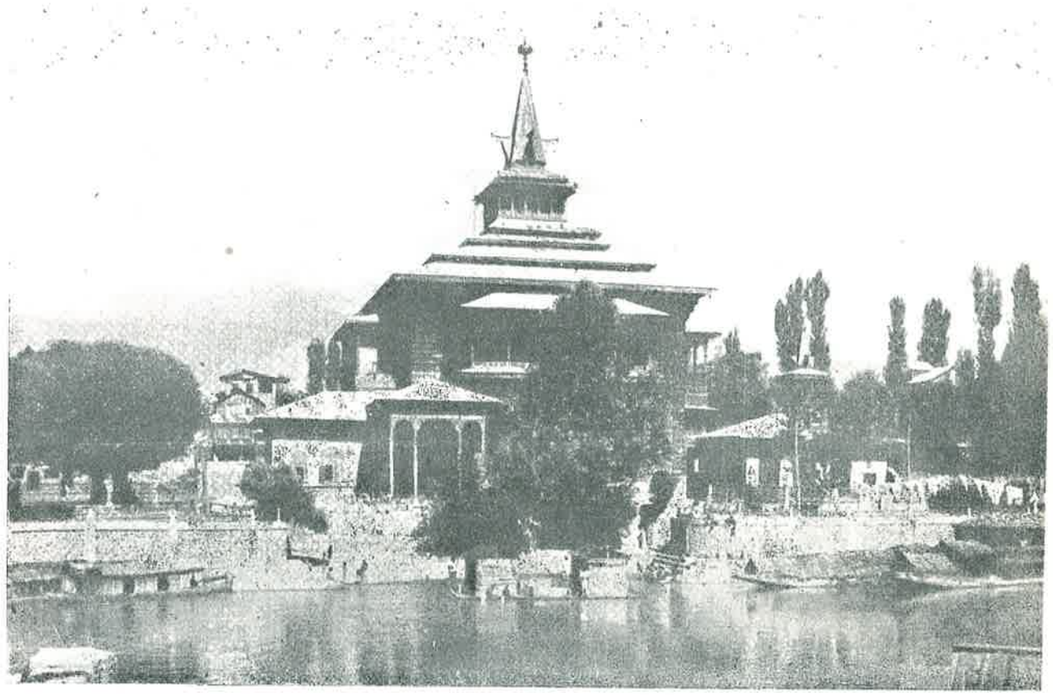
Almost none of the monuments of the Khalji period erected at Patan, Dholka, Cambay, Petlad and other places has survived. But there still exist quite a few architecturally important monuments of the Tughluq period in Gujarat, such as the Jami Masjid (1322) and the Idgah (1326) at Broach, the Jami Masjid (1325) at Cambay, Qazi Hilal's mosque (1333) and the Tanka Masjid (1362) at Dholka, the Jami Masjid (1332) at Varaval, the Jami Masjid (1384) and the Ravali mosque (1386) at Mangrol in Saurashtra, etc. While most of them have been provided with exquisitely designed porticos, few of them, as for example the Jami Masjid at



Bibi-Ki-Masjid, Burhanpur

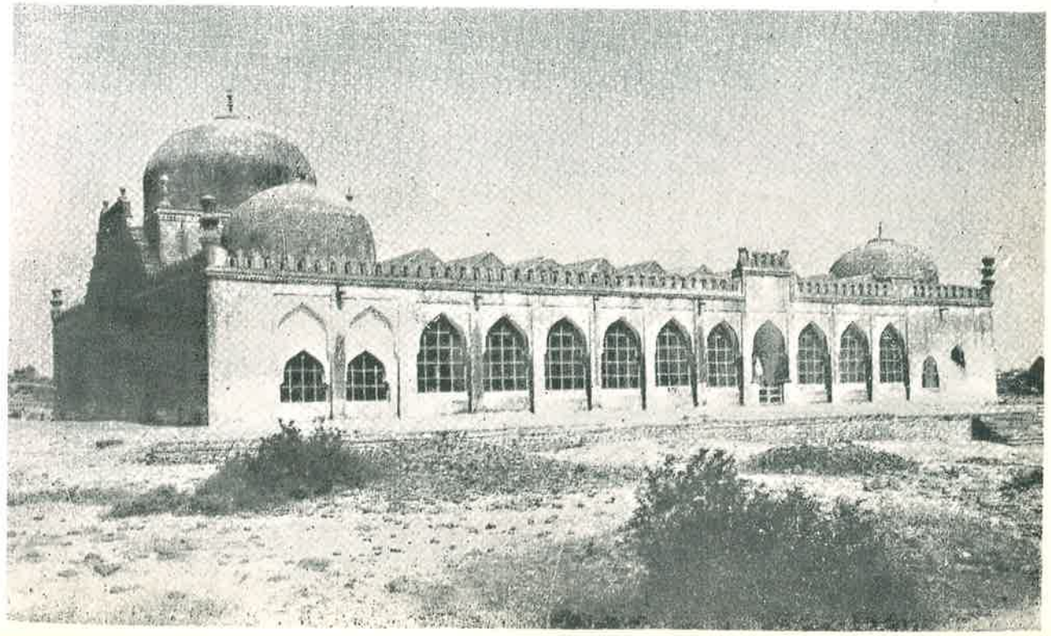


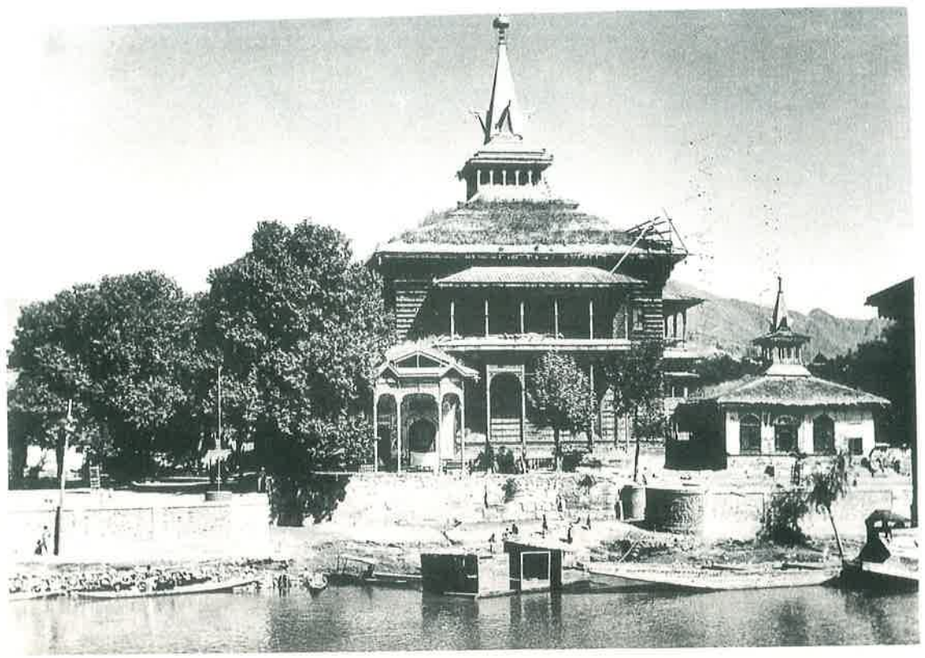
General view of Atala Mosque - Jaunpur



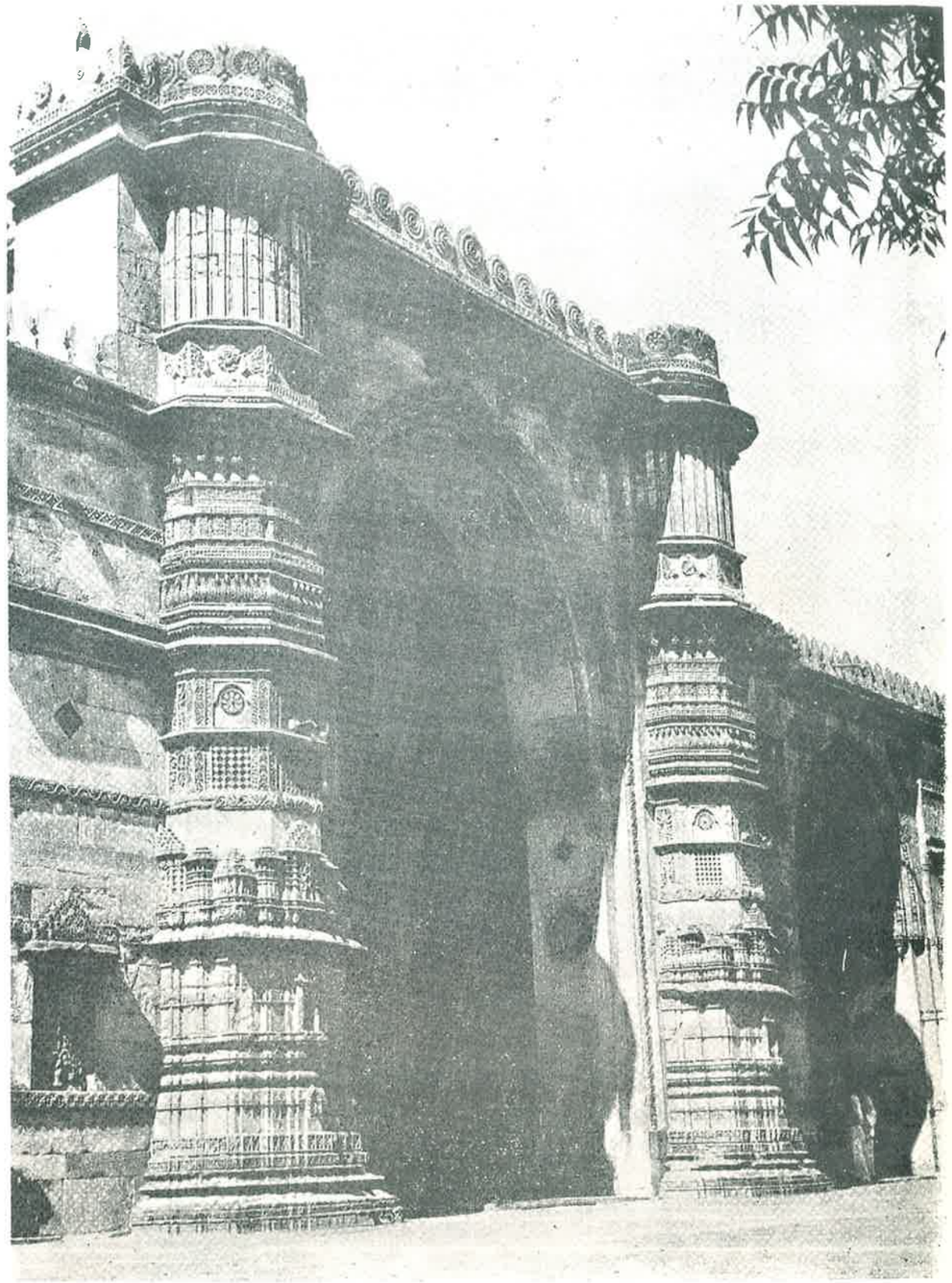
Srinagar : Kanka Shah Mosque across the river Jhelam

Gulbarga : A view of the Jami Masjid inside the fort

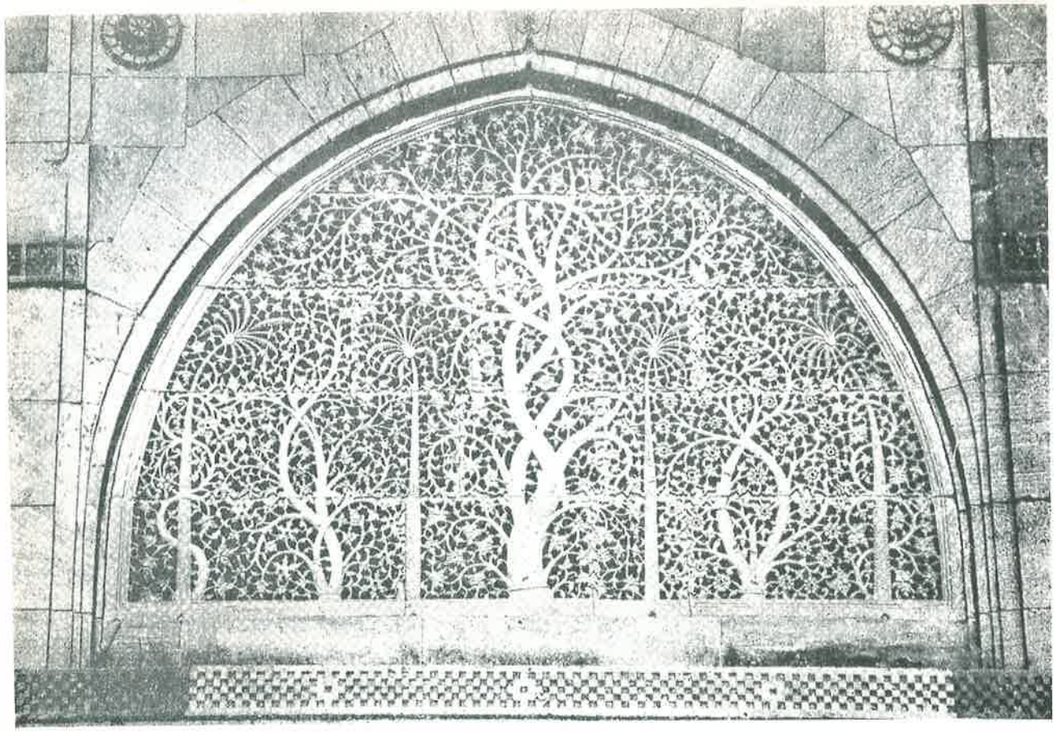




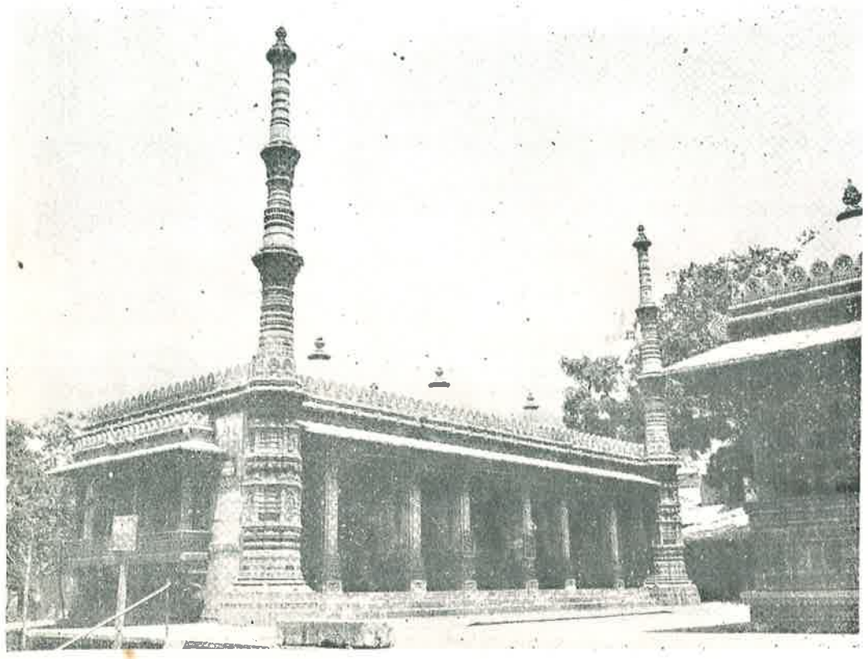
Mosque of Shah Hamadan, Srinagar



Jami Mosque, Ahmadabad, Central entrance with carved buttresses

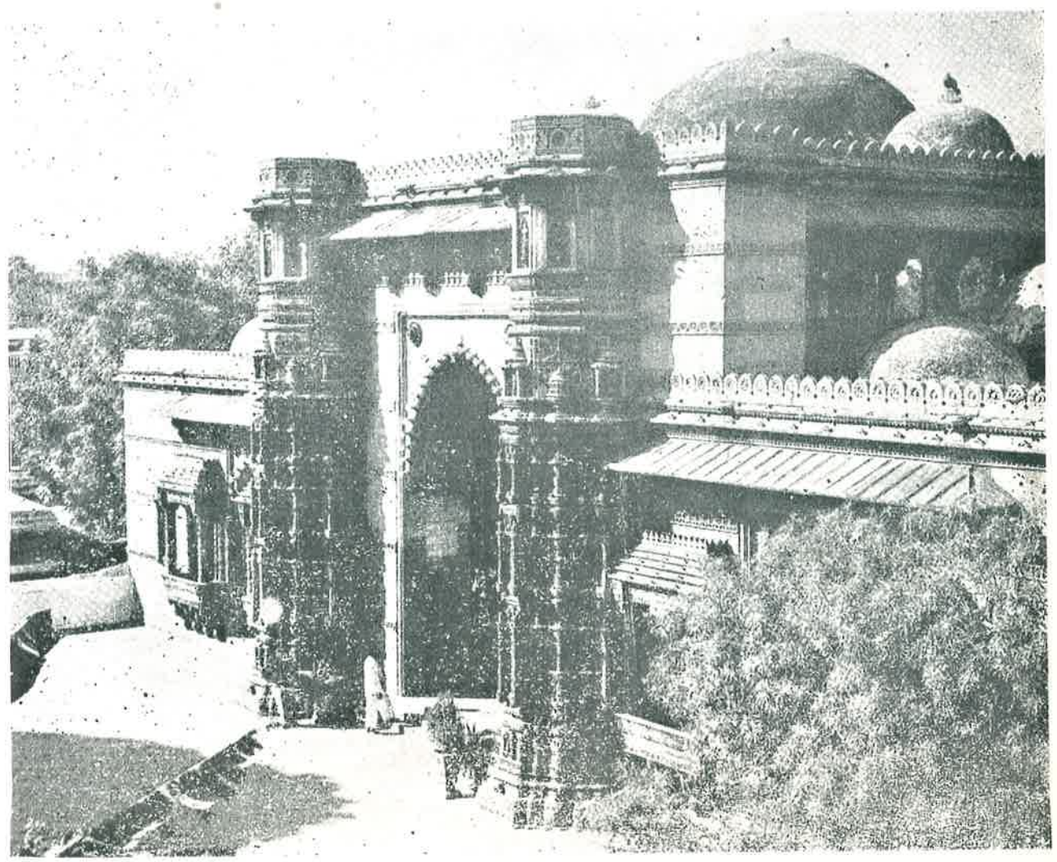


Jali work in Sidi Said's Mosque, Ahmedabad



Rani Sarai's Mosque, Ahmadabad

General view of Rani Roopmati's Mosque - Ahmedabad

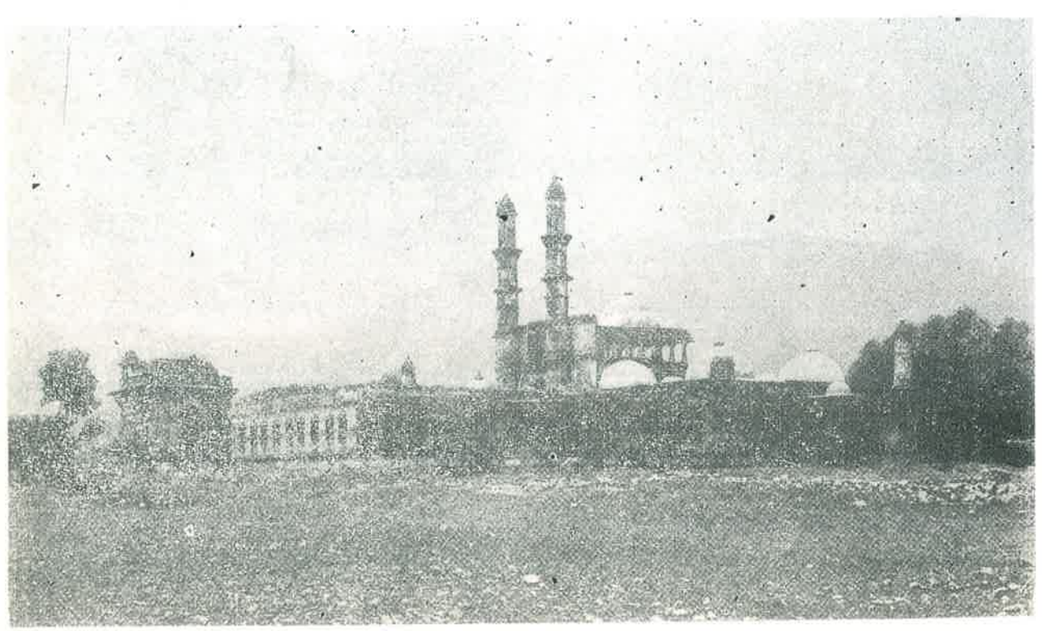


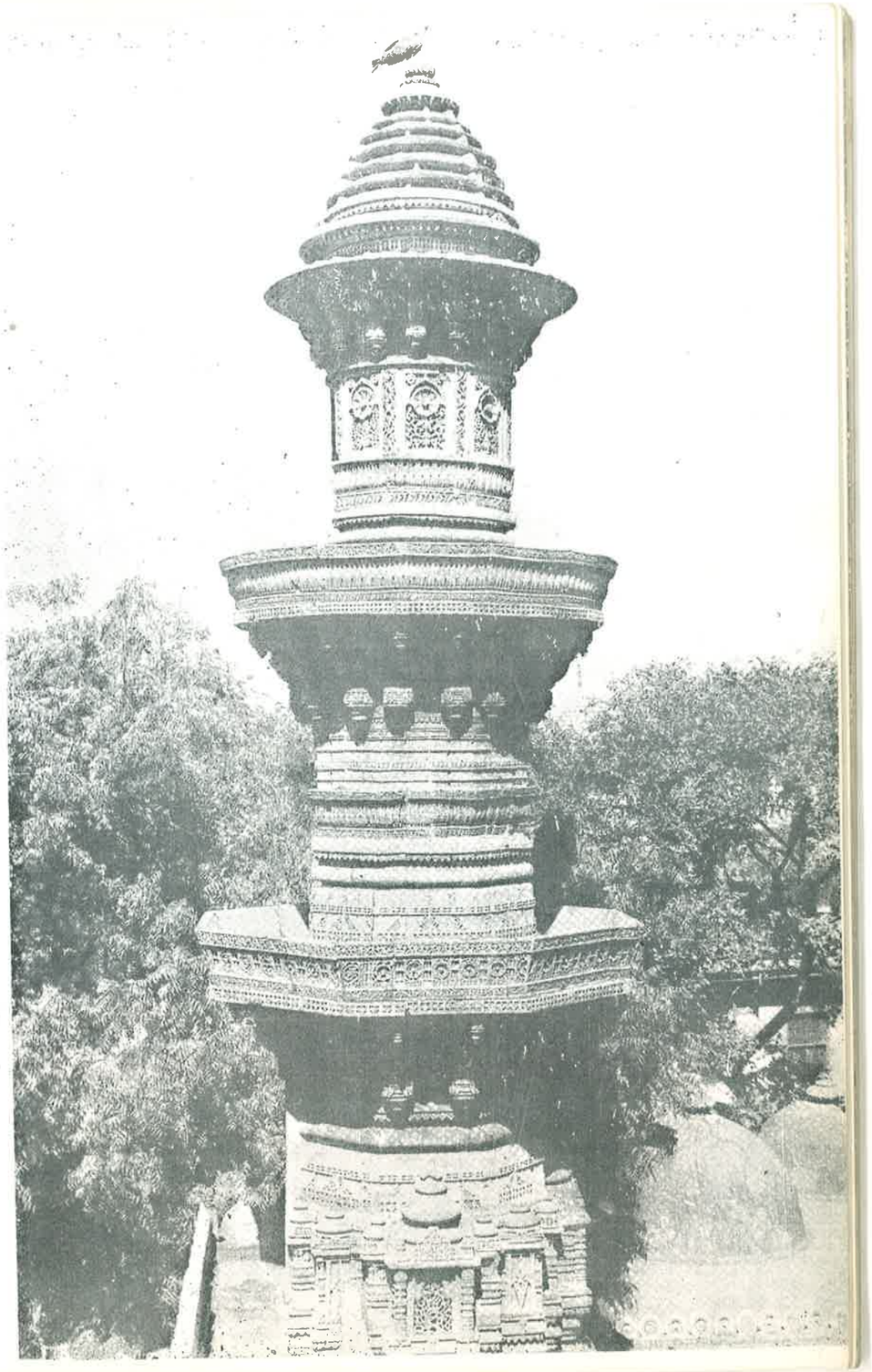
Shaking Minarets on richly carved buttresses of Bibiji's Mosque, Rajpur, Ahmadabad

Rahmat Bibi ki Masjid; Mangrol (Gujarat)

The Jama Masjid, Mangrol (Part of the facade of the prayer-hall)

Jami Mosque, Champaner (Gujarat)

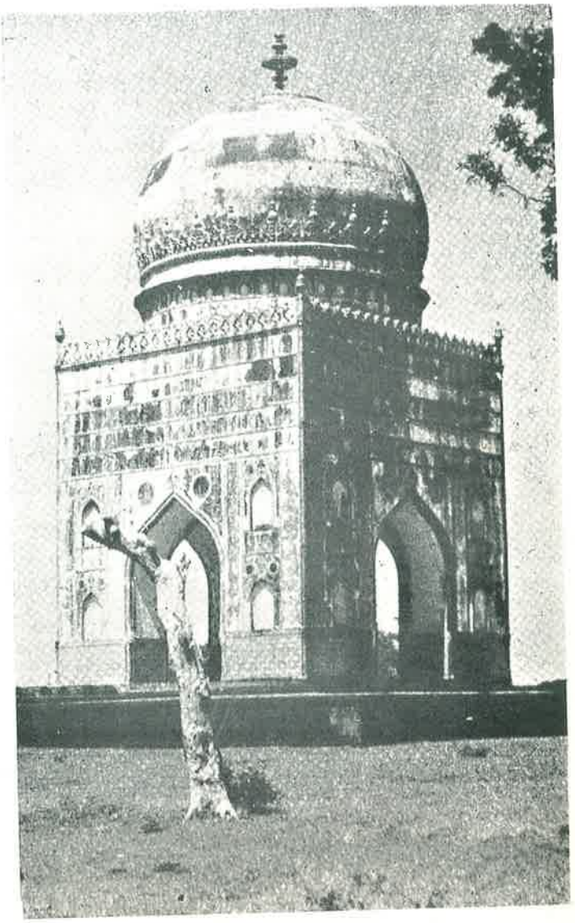




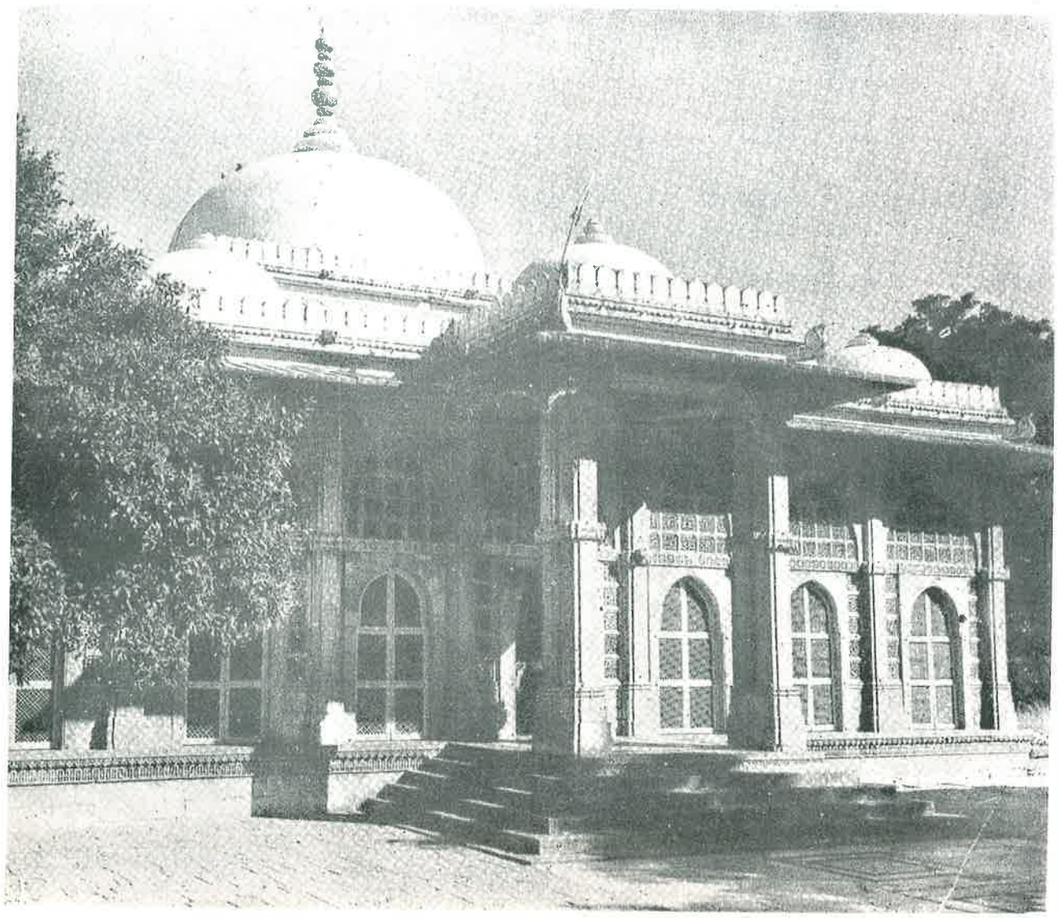
A minaret of Munaha Khan Mosque - Ahmadabad

Carved niche in Rani Sarai's Mosque - Ahmedabad

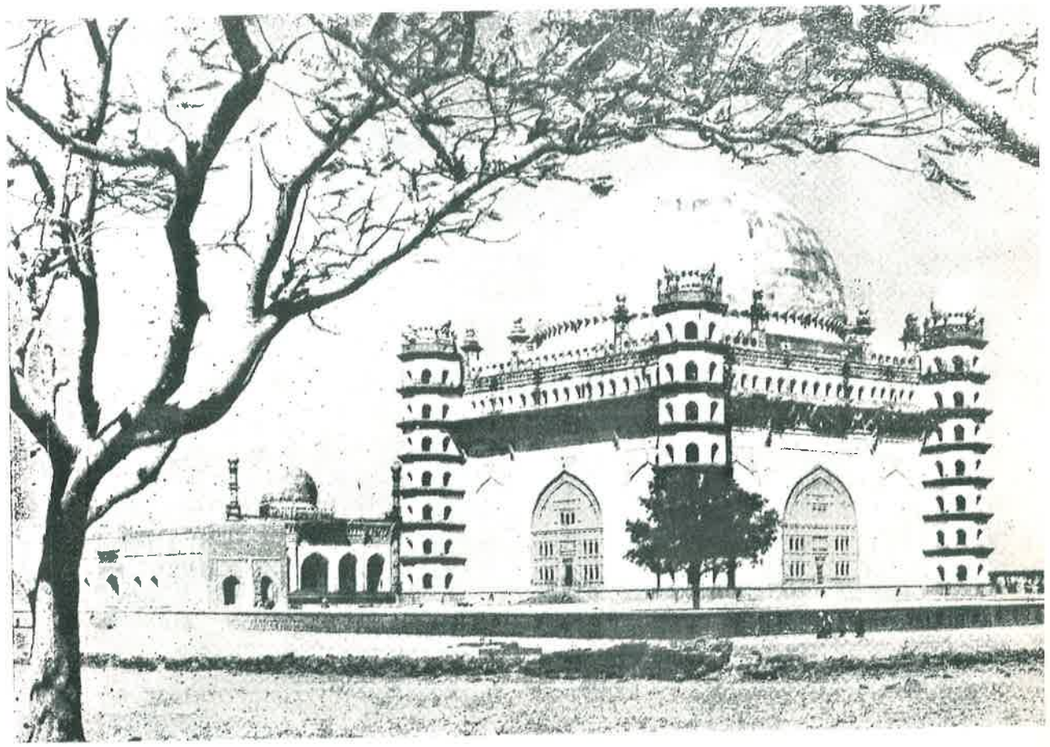
Ali Barid's Tomb, Bidar



Madrasa of Mahmud Gawan at Bidar



Shah Alam's Tomb - Ahmadabad



Gol Gumbad - Bijapur

Hyderabad : View of Charminar

Broach and the Tanka Masjid at Dholka, are predominantly in the local trabeate system, have their prayer-halls of the open-pillared-hall type and are particularly remarkable for the rich and varied carvings of their ceilings and pillars. The Jami Masjid at Cambay, on the other hand, is a building of considerable size in the usual open courtyard style. Its spacious design, fine proportions and above all the noble facade of the prayer hall, consiting of three lofty and shapely arches illustrate the assertion of the Muslim building traditions side by side with the local style. Adjoining the mosque on the southern side is a very important tomb, of two storeys, of the open-pillared hall variety, originally covered with a dome. The dome has fallen but the tomb is interesting as it is an example of one of the very few surviving early monuments of this class in Gujarat.

The Hilal Qazi's mosque at Dholka with its remarkably fine porch and entrance doorway is almost of the same character as the Cambay mosque. It is smaller and somewhat simpler, but it has, in addition, two graceful ornamental minarets, one on each side of the central archway, and one pilliared canopy at each corner. It is perhaps this treatment of the central portion of the facade, which has finally evolved into the elaborately sculptured minar-bearing buttresses flanking the central opening, which is the most prominent feature of the facade in the closed-hall variety of the Gujarat mosque. Apart from the rich carvings of its ceilings and beautifully sculptured marble *mihrabs*, its exquisitely executed pulpit is one of the finest of its type. Among a few monuments representing this early style at Mangrol, the large and spacious Jami Masjid, built out of Hindu materials, is considered to be the finest in peninsular Gujarat and is a solid and massive building of the closed variety. Its facade is particularly interesting as containing, apart from the three archways of unusual design, balconied windows, a feature which found its way in some mosques of the succeeding century in Ahmadabad.

There are a few brick tombs of substantial size at Modasa in Sabarkantha district, built in arcuate style and hence, though isolated examples, quite interesting, architecturally, in Gujarat. Their date is uncertain, but with slightly sloping walls and a central dome supported on squinch-arches, they are in the late Tughluq style of Delhi. One of them has also circular domed towers at corners.

Under the independent Sultans, a period of unparalleled architectural activity started with the foundation of the capital city of Ahmadabad in 1411. The large number of excellently preserved monuments of Ahmadabad coupled with those that were erected at Champaner and elsewhere have been classed among the best architectural remains of the country.

One of the earliest monuments to be erected in Ahmadabad was the palace of the Gujarat Sultans, of which the only surviving structures are its massive Bhadra gateway consiting of a lofty archway with a pair of solid and impressive towers on its two sides. The other earliest building, namely, the mosque of Ahmad Shah (1414), follows the pattern of the larger Jami mosque of Cambay from which it is distinguished by the ornamental and structural treatment of the buttress provided on each side of the central archway, a feature characteristic of subsequent Gujarat mosques. Another early mosque is that of Haibat Khan which has two tapering turrets at the front and five round towers at the back of the prayer-hall. The Jami mosque of Ahmadabad (1424) is one of the largest and most beautiful mosques in India. With an extensive courtyard enclosed by a spacious prayer-hall on the west and pillared corridor on the other three sides, it is an imposing structure, and despite being planned on a large scale, it is free from monotony or lack of symmetry of composition. The treatment of its facade is

The great fondness of ornament in stone, so characteristic of the Gujarat style, is perhaps at its best in the tomb and mosque of Rani Sipari or Sabrai or more correctly Rani Sarai (1514), which has been described as the gem of Ahmadabad. Quite small in size, this effiminate mosque exemplifies perfect balance between decorative and architectural features; its tall and slim pinnacle-like minarets of the most graceful type are in perfect harmony with the open prayer-hall of the pillared variety. Its richness of details, more particularly the delicate traceries and jewel-like carvings, and the exquisite design and sculpture of its ornamental minarets, make it the most beautiful monument of Ahmadabad.

Important monuments of the remaining period of the Gujarat style are the tombs of Sultan Sikandar and his brothers (circa, 1530), the tomb of the saint Shah Alam (1532), Shah Khub's mosque (1538), the tomb of Sayyid Mubarak Bukhari (d. 1558) and Sidi Said's mosque (1572). The two beautiful mausolea, closely touching each other, of Sultan Sikandar and his brothers at Halol near Champaner, are structures of admirable workmanship built in the best architectural traditions of Gujarat, with beautiful porches in the arcuate style, topped by well-proportioned fluted cupolas. The tomb of Shah Alam is one of the most beautiful in Gujarat and comprises an outer arcade of perforated screens with an inner compartment of white marble screens, the whole covered by a well - proportioned central dome and a series of smaller ones. The use of arch is not so extensive, being confined to enclose the pillared verandah forming the outer compartment. The workmanship of the stone-screens or *jalis* of its corridors and the marble screen round the cenotaph is of a very high order. Almost contemporaneous with this tomb is the Shah Khub mosque. On account of its lower roof, open prayer-hall and slender minarets at the corner, it has been described as a large-scale copy of Rani Sarai's mosque. The tomb of Sayyid Mubarak Bukhari, erected at Mahmudabad by his son after 1558, is the most beautiful of the tombs of Gujarat built in the arcuate style. Its various structural and architectural features, especially the introduction of kiosks, are something different from the prevailing style. The last but not the least important of the monuments of the Gujarat style is the celebrated Sidi Said's mosque (generally but wrongly, called Sidi Sayyid's). Constructed in 1572-73, this somewhat incomplete and small but magnificent mosque is not only important as representing the concluding phase, political as well as architectural, of the Gujarat Sultanate, but is also world-famous for its unique feature of the perforated stone window-screens, seven in number, in the tympana of the arches, of filigree like delicacy, representing various floral and geometric patterns of unusual character. Structurally also, the mosque is important in that it indicates a marked departure in the composition of its prayer-hall, the flat roof of which is laid not on pillars but entirely on arches springing from the square stone piers. Likewise, for the support of the ceiling, three different systems - bracket, diagonal beam and squinch have been employed.

Stone carving (Perforated screen) Shah Alam's Tomb, Ahmadabad

A still more marked and interesting departure, structurally and architecturally, from the prevalent style, is witnessed in another mosque assignable to this period namely, the Ek-Toda (i.e. one-minar) Masjid in the Sarangpur Daulatkhana quarter of the city. Apart from its triangular pendentive system of supporting the dome-ceilings of its areaded prayer-hall, its most distinguishing feature was its great propylon about 14.5 metres in height by 13 metres wide in the centre of the facade of its prayer-hall. This was evidently inspired by the Sharqi examples at Jaunpur, but this pylon, like the mosque itself which is, unlike other Gujarat buildings of its class, comparatively plain, is neither so elaborate nor so ornate. The pylon had become dilapidated after the earthquake of 1819 which perhaps took toll of one of its minars, and as a result, its upper part was taken down more than a century ago.

In view of the political sway of Gujarat Sultans extending further north, the influence of the Gujarat style can be easily explained in the Shams Masjid at Nagaur and the Fort mosque at Jalor, both in the erstwhile Jodhpur State of Rajasthan.

It has been stated above that the Gujarati architects adorned the buildings of public utility also with architectural features. The elaborately decorated and planned step wells, which are typical of Gujarat, illustrate only too well this tendency. Though of pre-Muslim origin, this building tradition was continued and developed under the Muslim rulers as may be seen from the notable examples of such step wells as that of Bai Harir at Ahmadabad and those at Adalaj and Cambay.

(iv) THE MALWA STYLE
(15^{th} - 16^{th} centuries)

Like Gujarat, during the early years of the fifteenth century, Malwa also became independent, and its rulers had their capital first at Dhar and then at Mandu. But unlike Gujarat, Malwa does not possess any outstanding monument of the period during which it was governed from Delhi. The existing Islamic monuments of Dhar and Mandu date from the fifteenth century only.

The Malwa style of Islami architecture is essentially arcuate. While many of its features like battering walls, pointed arch with stylised bud-fringe, arch-and-lintel, the dome and the pyramidal roof, etc., were obviously borrowed from the Tughluq and Lodi buildings of Delhi, the Malwa style is marked by some original features and motifs of its own, such as skilful and elegant use of the arch with pillar and beam, high plinths and lofty terraces of the buildings approached by well proportioned stairways, impressive and dignified size of the buildings and their fine masonry, frequent use of domed cupolas round a central dome and restrained ornament comprising pleasing colour decoration produced partly by the use of various coloured stones and marble and partly by bright-coloured glazed tiles. The minaret, so prominent an architectural member in the mosques of neighbouring Gujarat, is absent in Malwa.

In its first place, the Malwa style is essentially one of improvisation as in the Quwwatul-Islam mosque at Delhi, but certain new features have also been introduced. Pillars and stones of Hindu buildings were no doubt put together to form the mosque, but attempts were also made to bring about a composite structure; the space between the pillars was filled by spanning them with arches whose spandrels were ornamented with perforated patterns. This is well illustrated by some early monuments like the Kamal Maula (*circa*, 1400) and the Lat (1405) mosques at Dhar and the mosques of Dilawar Khan (1405) and of Malik Mughith

(1432) at Mandu. The last mentioned is the finest and most typical of these early mosques. It is built on a high plinth faced with arched cells forming the basement storey and an arched portico serving as the main entrance. This feature as well as two domical turrets at two corners of the front portion are reminiscent of the style of mosques as it prevailed under Firuz Tughluq.

Within a few years, the capital was shifted from Dhar to Mandu. With it began the second phase of architectural activities representing the real Malwa style. Different structural forms were employed in construction, and the buildings became more massive, sober and original in character. Some of them are particularly noted for their impressive grandeur. This phase is represented by the Delhi and Tarapur Gateways of the fort, the extensive group of buildings comprising the Jami Masjid, the Ashrafi Mahal with the Tower of Victory and the tomb of Hoshang Shah, the tomb of Darya Khan and others and the Hindola and the Jahaz Mahals. Of these, the Jami Masjid is the largest and most impressive building constructed in the robust and massive style of the early Tughluq period. On plan, it consists of a square courtyard bound on four sides by arched cloisters, two bays deep on the east, three on the north and south, and five on the west. The lofty plinth of the mosque has arched chambers or cells as in the mosque of Malik Mughith, but more refined and also in a much better preserved state. The entrance porch on the east, approached by wide ascending steps, is quite imposing and was once decorated with exquisitely coloured borders and panels in glazed tiles. The mosque is built mostly in the arch and vault style and its simple grandeur is expressive of power and strength. At the back of the Jami Masjid lies the tomb of Hoshang Shah (1405-35) completed in about 1440. The distinguishing feature of this stern looking building are extensive use of white marble, wide expanse of its dome and construction of an additional terrace with four corner cupolas between the dome and the lower square chamber. The Ashrafi Mahal group of buildings is in ruins, but the remains testify to their original beauty and grandeur. The Hindola Mahal, probably intended as an assembly hall and royal apartments, is an unusual massive and solid structure, T-shaped in plan. Its thick and sharply battering walls, shapely, tall and narrow pointed arches outside and wide arches within, oriel windows and perforated stone-screens in delicate and elegant patterns are some of the features which make the Hindola Mahal quite pleasing to look at. The last outstanding monument of the Malwa style is the Jahaz Mahal standing between two small lakes. It is a long two-storeyed building with a facade of well-proportioned tall pointed arches. The ground storey is divided into halls, corridors and baths, while on the roof are pavilions and kiosks. In contrast to the Hindola Mahal, the Jahaz Mahal is of a softer and more refined character. It is particularly notable for the homogeneity of its composition and the shapely proportion of its different parts, as for example, its fine arched halls, its open roof-pavilions with beautiful domes, its boldy designed reservoirs, its balconied windows, kiosks, the ornament of bright coloured glazed tiles, etc.

The Jahaz Mahal in fact marks the beginning of the third and final phase of the Malwa style. Reflecting as it does immense love for pleasure and luxurious life that was the spirit of the age, the buildings during this phase took the form of palaces with Turkish baths, pavilions, summer houses, fountains, etc. These buildings were usually erected near some lake or on hill tops and mainly consisted of a courtyard with pools and fountains enclosed by a series of arcaded halls on the ground floor and open arched verandahs above them with fluted domes; the surfaces were generally embellished with bright-coloured tiles. Important among such monuments are Baz Bahadur's Palace originally constructed in 1508 by Nasirud-Din Khalji

(1500-11), the pavilion of Rani Rupmati, Nikanth Palace, Kaliadeh Mahal (*circa*, 1500), etc. Of these, the most outstanding is perhaps the curious water-palace at Kaliadeh near Ujjain in Madhya Pradesh, which gives an idea of the pleasure-pavilions built by the Malwa Sultans. Now standing converted into a modern palace by the erstwhile rulers of Gwalior, the spacious building stands on an island in the Sipra river, whose left branch is spanned by a massive bed of masonry in which covered chambers, capable of remaining cool, were erected as an adjunct to the water-palace. These chambers formed a long gallery running along the western side, with several small rooms and kiosks erected on the stone basement. Water was made to flow over the chambers along the masonry bed, and after cooling the galleries, it fell in a cascade into the stream at the northern end of the structure, where the Sultan used to sit to enjoy the scene.

Apart from Dhar and Mandu, the town of Chanderi, further north, in Madhya Pradesh, which then formed part of the Malwa kingdom, also possesses a few monuments which show a clear impact of the Malwa style. The earliest of these, situated in Fatehabad, a suburb of Chanderi, has been identified as the seven-storeyed Kushk Mahal, said to have been erected in about 1445 by Mahmud Khalji I (1436-69). Now partially ruined, the building is square in plan and its interior is divided into four equal parts by two arched passages crossing each other; the four quadrangles contain the palace halls. In the Jami Masjid of Chanderi, the Malwa style may be seen in its three stilted domes over the prayer-hall and in the arches of its facade but at the same time, the presence of serpentine brackets indicates influence other than that from Malwa. The same influence is to be seen in the two tombs at Chanderi known as Madrasa and Shahzadi-Ka-Rauza, which are, however, notable for the graceful shape and construction of their arches, and the sound and practical treatment of their other parts. The last important monument of Chanderi is the tall Badal Mahal Gate-way. Its archway in two storeys is flanked on each side by two tapering buttresses of the typical late Tughluq style which shows that at a later stage, the Chanderi monuments were influenced by various sources other than Malwa. It is also interesting to note that there is still further north, at Gwalior, a similar gateway, called Ladheri gateway after a suburb of that city.

(v) THE JAUNPUR STYLE
(14^{th} - 15^{th} centuries)

Malikush-Sharq Khwaja-i-Jahan, the governor of Jaunpur under the Tughluqs, became independent in 1394 and his successors, known as Sharqi kings, ruled over that part of the country for about a century. During this period, a considerable number of monuments were erected at Jaunpur which, along with a few more built about two decades earlier, form a class by themselves. However, many of the Jaunpur monuments are generally believed to have been destroyed by Sikandar Lodi after his conquest of Jaunpur in 1495, but this has yet to be historically established. The extant monuments are mostly mosques.

There is little doubt that the Sharqi style was strongly influenced by the buildings of the Tughluq period. On the other hand, it has its own distinctive character. The arcuate and trabeate styles are seen side by side, arches and vaults and domes were employed freely, but the traveate system was also adopted; for example, short square pillars with bracket capitals, horizontal architraves and flat - and at times carved - roofs were employed in the cloisters surrounding the courtyards of the mosques and other parts. But by far, the most typical feature of the Sharqi style is its bold and forceful character as expressed especially in the huge imposing propylon-screens filling the central and side bays of the prayer-hall. However, the

propylon towering far above everything else does not fit in properly with the rest of the monument. On the other hand, the strong character of the Jaunpur monuments is further emphasised by not so rich workmanship or treatment of the stone material elegance as may be seen from the plain treatment of the square pillars, somewhat rough execution of the bracket capitals, or the not-so-finely-chiselled perforated stone-screens.

The above mentioned two pre-Sharqi monuments of Jaunpur are the Fort (*circa*,1360) and a mosque (1360) built by Ibrahim Naib Barbak, the Tughluq governor. The third, Atala mosque, was no doubt founded in about 1360, but is believed to have been completed much later in about 1408 in the reign of Ibrahim Shah (1402-40). While the former two do not possess much architectural interest, the Atala mosque is the earliest and finest example of the Sharqi style. It conforms to the general plan of an open courtyard enclosed on the west by the prayer-hall and on the remaining three sides by cloisters. Many of its features, such as the domes over its prayer-hall, the shape of the arch and its fringe decoration, the sharply tapering buttresses, the sloping sides of the huge propylon, etc., are directly borrowed from the Tughluq style, but on the other hand, the Atala mosque is distinguished by the originality displayed in the composition of its various parts. Apart from being more ornate than the Tughluq buildings, it is further distinguished by its original treatment of the facade composed of three impressive pylons, the central one being of gigantic size. The latter consists of a lofty recessed arch set within two square sloping towers, while the sides of the whole structure are relieved by smaller arched niches or stone-screened windows placed one upon another. Both for its style and its proportions, the propylon is a great architectural success, but though it gives the whole building an impressive appearance, it conceals from view the dome of the mosque. The other mosque belonging to the reign of Ibrahim Shah are the Khalis Mukhlis and the Jhanjhri mosques. The former is a plain structure without much architectural merit. Of the Jhanjhri mosque, nothing remains except the central portion of the facade, namely, the arched pylon. From the rich treatment of this pylon, it appears that the Jhanjhri mosque must have been a building of considerable architectural interest.

The Lal Darwaza mosque, built in the reign of Ibrahim's successor, Mahmud Shah (1440-57) is designed on a somewhat smaller scale after the Atala mosque, but with a few changes. For example, the prayer-hall is covered by only one dome instead of three domes in the earlier example. Also, the facade has only one pylon, the two side ones having been omitted perhaps in view of its smaller size; moreover, the single pylon is lower as compared to its width, thus somewhat depriving the mosque of the imposing effect of the Atala mosque.

Evidently the Atala mosque also served as a model to the largest and last great monument of Jaunpur, namely, the Jami Masjid built by Husain Shah, the last of the Sharqi rulers (1458-79). While the essential features of the Atala mosque are repeated here, the general plan and execution of the Jami mosque show distinct signs of improvement. The entire structure is raised on a lofty plinth provided with imposing flights of steps for approach. The entrance halls on the three sides with their handsome domes are of equal and pleasing proportions, while the interior of the prayer-hall is remarkable for its noble and imposing square central chamber roofed by a lofty dome; far more interesting are its two grand side-wings where a departure from the usual style is made in erecting them in the single-vaulted fashion instead of on pillars. But with all these, the Jami mosque on the whole lacks the architectural effect of the Atala Masjid.

Though the Sharqi style was mostly confined to Jaunpur, the capital of the kingdom, it exerted some influence on the buildings of other places of the realm. The typically Sharqi arched pylons and some other features appearing in the Arhai Kangura mosque of Banaras and the Jami masjids of Etawah and Kanauj all in Uttar Pradesh indicate that the builders of these monuments were inspired by the Sharqi style.

(vi) THE FARUQI OR KHANDESH STYLE (15^{th} - 17^{th} centuries)

Khandesh, situated between the Deccan on the one side and Gujarat and Malwa on the other, became independent in 1382 under Malik Raja Faruqi, whose successors, styled as Faruqi kings, ruled for over two hundred years, at first from Thalner and later on from Burhanpur. The highly developed architectural styles of these neighbouring kingdoms greatly influenced the building art of Khandesh which, however, is not without certain original features.

The surviving monuments of the Faruqi kings are mostly to be found at Thalner and Burhanpur. The monuments at Thalner are chiefly confined to a group of royal tombs. Though broadly similar in style to the tombs at Mandu, the Thalner tombs are not mere copies of the latter by which they were certainly inspired. Thus, for example, the tomb of Miran Mubarak Faruqi (1441-57) differs from that of Darya Khan in its centrally projected openings and wider spacings of the doors and windows, in the prominance given to the parapet wall and also in the height of the stilt-sided dome placed on a well-proportioned octagonal drum. Again, only one unnamed tomb has the corner domes familiar in Mandu buildings. There is also an octagonal tomb here which has no parallels in Malwa or even Khandesh.

The palace of the Faruqui kings built at Burhanpur in the beginning of the fifteenth century is now in ruins, but of the other buildings in that city, two are of some architectural interest. The earlier of these two is the Bibi's mosque built sometime in the first half of the sixteenth century. The influence of the Gujarat style of mosques is quite apparent in the general plan and design of this mosque. It is of the closed variety, and its front wall has a large central archway, flanked originally on two sides by substantial minarets (one of which has since collapsed), decorated with carvings and mouldings. Its only feature having a claim to some originality is that the minars were provided with balcony-type oriel windows in their upper storeys and crowned by rounded domes. The other important building in Burhanpur is the Jami Masjid built in 1589 by Adil Shah IV (1578-97). Conforming to the usual mosque plan of an open courtyard, the Jami Masjid is larger in size but far simpler in design that the Bibi's mosque, like which it is strongly influenced by the Gujarat style. Its prayer-hall is of the open variety, the front portion consisting of fifteen pointed arches with two tall minarets at corners. Built in the arcuate style, there is nothing very particular or original about its design and construction except that its various parts including the arcaded cloisters around the courtyard are well proportioned and symmetrically arranged. Among the other buildings of note are the Jami mosque at Asirgarh and the Idgah and Khajuri mosques and the Adilshahi tombs at Burhanpur. Of these, one of the Adilshahi tombs is quite remarkable for its fine masonry and execution. The last notable monument in the Khandesh style is the seventeenth-century two-storeyed tomb of Shah Nawaz Khan, a Mughal governor. It illustrates the concluding phase of this never-so-powerful Khandesh style. Its only merit lies in the skilful combination of its various features obviously borrowed from different styles.

(vii) THE DECCAN STYLE
(14th - 17th centuries)

The Deccan, invaded first by Alaud-Din Khalji in 1294 and subsequently by his successor, was effectively occupied by the Muslims in the reign of Muhammad bin Tughluq, when construction of buildings of Islamic character started in some places. But the few Muslim monuments that have survived, such as the Jami Masjid at Daulatabad and the Deval mosque at Bodhan, do not represent any distinct architectural style, being erected from Hindu materials with necessary changes. However, after the establishment of the independent Bahmani dynasty of the Deccan in 1347, which ruled first from Gulbarga and from 1425 onwards from Bidar, the Deccan evolved a distinct style, based largely in its early stage on the existing Tughluq style of Delhi and later influenced by the building art of Persia with which the later Bahmanis had developed much closer contacts. In its more mature form, it assumed a definite regional character developing an individuality of its own marked by grandeur of conception and soundness of structural principles. In its earlier phases, the Deccan style, unlike other provincial styles such as that of Gujarat, remained unaffected by the prevailing rich traditions of local Hindu architecture, but at a later date the Hindu influence asserted itself, without predominating it, in architectural forms as well as in decoration.

An important feature of Bahmani architecture is the construction of a series of strong forts in various strategic places of the kingdom. These forts provide fine examples of military architecture, and each of them apart from its great strength and impregnability, contains some outstanding architectural feature, as for example, the Naurang Darwaza of Raichur Fort, the Maha Kali Gateway of Narnala Fort or the graceful fluted bastion of the Pani Mahal in Naldurg Fort.

The first phase of the Deccan style is represented by the buildings of Gulbarga. The group of three royal tombs, almost alike architecturally, are typically in the Tughluq style as indicated by their thick walls having a sharp slope, their flat-shaped domes and the squinch system of supporting them and the parapet of arch-heads with small fluted minaret-like finials at four corners. Very limited surface decoration seems to have been employed in the tombs, only one of which, namely, that of Hasan, the founder of the dynasty (1347-58) has a band of deep blue enamel tiles. The other monument of this period is the Shah Bazar mosque, which, with its main entrance porch in the same style as that of the tomb of Muhammad Shah (1358-75) and the tall stilted archways of its prayer-halls, indicates the same influence.

On the other hand, in the Jami Masjid in the Fort, generally believed to have been constructed in 1367, there is little evidence of the Tughluq style, its place having been taken to some extent by Persian influence. The Jami mosque is an unusual multi-domed and gabled building, some of whose original features are not generally met with in Indian mosques. Though built in the usual plan of a courtyard surrounded by cloisters, the originality of its conception lies in the treatment of the courtyard which instead of being open is covered in the same line with the rest of the building and also in the design of the arches of its cloisters which are wide-spanned and supported on low piers. The Persian influence may also be seen in its stilted domes and narrow entrances. Another interesting feature of this mosque is that its main dome is placed on a lofty and substantial square base above the prayer-hall. Regarded as one of the finest of its class in India built wholly in arcuate style, the mosque constitutes a landmark in the Deccan style of Islamic architecture in that some of its features, like the square base supporting the dome of and the broad squat arches, were freely adopted in later buildings.

But that the Tughluq style still survived in the Deccan even after the building of the Jami Masjid is indicated by the other group of royal tombs at Gulbarga, locally known as Haft Gumbad. In general form, these seven tombs are also similar, and most of them have retained the sloping walls, flat domes and small fluted corner finials of the early tombs. The Hindu influence is clearly seen for the first time in the carvings of the prayer-niche of the tomb of Ghiyathud-Din Tahamtan (d. 1397). This influence is further seen, more pronouncedly this time, in the tomb of Tajud-Din Firuz (1397-1422) : the jambs of its main door ways are made of polished black stone carved in Hindu fashion and the beautiful brackets supporting its cornice also point to the same influence. The profuse stucco and plaster-cut-ornament seen above the arch-heads, in the spandrels and painted in bright colours in the interior of the tomb, recalls Persian influence. The last monument of note in Gulbarga is the tomb of the famous saint Hazrat Sayyid Muhammad Gaisu Daraz. Built on the model of Firuz's tomb, it is particularly remarkable for the stupendous archway over its entrance. With the transfer of the capital from Gulbarga to Bidar in 1424, the Deccan style enters its second phase during which it further imbibed Persian influence. The noteworthy monuments of this period include the fort and its palaces, the Jami mosque and the Sola Khamba Masjid in the fort, the Madarsa of Mahmud Gawan and the royal tombs, all at Bidar, and the celebrated Chand Minar at Daulatabad. Most of the palace buildings have succumbed to the ravages of time but their remains are sufficient to indicate their magnificence and grandeur on the one hand and strong Persian influence in their stilted arches, surface decoration in glazed tiles of various colours, paintings, etc. on the other. However, despite these buildings being strongly Persian in character, they bear definite traces of Hindu influence especially in their carvings. The Jami Masjid is a large but simple structure built in the usual plan of open courtyard with pillared prayer-hall.

The Zanani or Sola Khamba mosque is of vast dimensions and one of the largest in India. Remarkable for its architectural style, it consists of a large prayer-hall divided into a large number of aisles by massive circular columns, the central one towards the western end being more spacious. The roof is crowned by a majestic dome of fine shape, raised on a high celerestory with windows of fine perforated screen-work in different geometrical patterns. A parapet of pleasing design above the imposing arcade of its facade adds to its picturesqueness. This impressive mosque provides a fine example of the second phase of the Deccan style.

The Bahmani tombs at Bidar numbering twelve are all very much of the same type as the Gulbarga tombs. However, as compared to the latter, the Bidar tombs are larger in size with more arched recesses and screen-windows in their facade. Also remarkable is the change of the shape of the dome in some of these tombs : the flat dome has become *bulbous*, that is to say, more than semi-circular in shape, with its lower outline registering a slight curve. But their chief interest lies in the rich surface decoration of enamel tiles and painting in varied colours. The finest of these tombs is that of Ahmad Shah I (1422-36) which set the fashion at Bidar for the later tombs. Its exterior, having a lofty and impressive entrance archway in each side, is divided into three storeys by recessed arches and windows, while its dome illustrates a happy combination of the flat dome of the Delhi style and the round conical domes of Persia. But the main features of this tomb are the decorations of its interior which is adorned with paintings in bright gold, vermilion and green colours executed in the Persian style, and graceful inscriptions written in different styles in letters of gold on still brighter background.

The increasing Persian influence on Deccan architecture is best illustrated in the Chand Minar at Daulatabad and the Madrasa of Mahmud Gawan at Bidar. The Chand Minar is a

solitary tower showing a typical Persian design. Constructed in 1445, it raises up with a slight taper to a height of 30.5 metres and the four storeys into which it is divided by projecting galleries are all circular except one which is fluted. However, despite its distinct Persian character, the Minar is not without such indigenous features as the brackets supporting its balconies. Even more typically Persian in style than the Chand Minar is the Madrasa or College of Mahmud Gawan built in 1472. The huge building of the Madrasa rising in three storeys is rectangular in plan and contained a mosque, a library-hall, lecture-rooms, prorfessors' and students' lodgings, etc. On its front side are two minarets, one at each corner, while semi-octagonal structures with bulbous domes project, one each, from the middle of the remaining three sides. The whole building is remarkable for the perfect symmetry and proportion of its various parts. Its front side was lavishly decorated with encaustic tiles of various colours and designs, and the minarets were also adorned with glazed tiles arranged in a zigzag pattern.

The third and final phase of the Deccan style is represented by the architectural activities carried on by the five successors to the Bahmani kingdom, to wit, the Imad Shahis of Berar, the Barid Shahis of Bidar, the Nizam Shahis of Ahmadanagar, the Adil Shahis of Bijapur and the Qutb Shahis of Golconda. In this phase, the architectural style attained maturity. While it continued to be influenced by the Persian style, there was a greater influence of the local traditions than before in building methods as well as in the field of ornament. However, the styles developed such further regional tendencies as the architectural activities and building genius could permit under some of these rulers. Of these five kingdoms, the first three to some extent and the Adil Shahi and the Qutb Shahi to a great extent were responsible for evolving beautiful styles of their own.

(a) *The Imad Shahi Dynasty*
(15^{th} - 16^{th} centuries)

The very few important monuments in Berar of this dynasty that have survived the ravages of time chiefly comprise mosques. The early mosques, built exclusively of ashlar stone masonry of which the most prominent features are chaste simplicity and fine workmanship, reflect to a large extent vigour and robustness of the architectural style of Malwa, as is clearly discernible in the design and treatment of the graceful pointed arches with a certain stilt, simple as well as artistic brackets, and shapely hemispherical domes. Architecturally, these earlier mosques, built on high plinths, are multi-domed and with more than five openings, and have a certain feature of individuality in the treatment of their facade. A flight of stairs takes up the entire front of the prayer-hall as a stylobate, while at either end occurs a neatly carved pylon-like square buttress, topped by square-domed kiosks. The limited decoration of these mosques comprises bands, string-courses and shallow panels of chaste carving in pleasing geometrical and floral patterns on the facade, and delicate trellis work of exquisite workmanship filling the side of the kiosks. On the whole, the Imad Shahi style gives an impression of refinement and simple dignity.

A very fine specimen of the early style is provided by the highly picturesque Great Mosque, now in partial ruins, inside the Gawilgarh Fort, in Amravati district of Maharashtra. Built on a high terrace, in the orthodox style, its main entrance, on the east, is formed by a large and imposing gateway of sufficient architectural merit in itself. The prayer-hall was originally divided into seven aisles, each three bays deep, of which now only two front ones remain, and each of the twenty-one compartments thus formed was surmounted by a dome.

Its facade of seven arched openings resting on square pillars, is flanked by two square pylons, capped by highly ornamented little square kiosks of great elegance, decorated with a deep cornice supported by serpentine brackets of attractive design. Some of its architectural features, like the stately stilted flattish arches, design of the brackets, graceful contours of its fine hemispherical Syyid-Lodi type of domes and the decorative scheme of restrained carving and limited encaustic tile-work, recall to mind similar features in the Jami mosque and Jahaz-Mahal at Mandu and the Jami Mosque and Madrasa at Chanderi. Indeed, the mosque, apart from providing a splendid specimen of the Imad Shahi architecture, is, even in its ruined state, a monument of great architectural appeal.

The other Imad Shahi monument is the Jami mosque of Ellichpur, also in Amravati district. It was largely repaired in Aurangzeb's time, but the repairs have not interfered with the prayer-chamber of the mosque, which, in general design and treatment of the facade, stilted arches, cornice and parapet, etc., is much in the same style as the Gawilgarh mosque but not as picturesque or appealing. Among the other mosques in this style, of the second phase, are the Darush-Shifa mosque at Ellichpur, the Jami mosque at Malkapur in Buldana district and the Jami mosque at Songir in Dhule district, all of Maharashtra. A non-religious building that on architectural style is assignable to this period is a curious building called Hauz-Katora at Ellichpur. Standing somewhat divested of its original features in the middle of a large tank, this three-storeyed octagonal tower-like building seems to have been intended as a pleasure pavilion, as is indicated by its general design and location.

In the last phase of the style synchronising with the annexation of Berar to the Ahmadnagar kingdom, the style underwent a change : the mosques are smaller, the arched openings of the facade are invariably limited to three, the height of the hall and the front-end buttresses was raised, the arch-piers have taken the form of octagonal shafts on bases, the cornice has a steeper downward slant and the multi-domed character is abandoned in preference to a single dome in the centre. The mosques representing this phase are the Chhoti Masjid in the Gawilgarh Fort and the mosques at Rohinkhed, Fatehkhelda and Anjani Khurd in Buldana district.

(b) *The Nizam Shahi Dynasty*
(15^{th} - 17^{th} centuries)

The building art of this dynasty, as far as it can be judged from its few extant specimens, differs little, in the beginning, from the second phase of the Deccan style under the later Bahmanis, but it soon developed a character of its own, deriving inspiration both from indigenous sources and from the Gujarat and Malwa styles. This influence is largely reflected in the fine quality of its building material as well as other architectural and decorative features. As regards general architectural design, the secular buildings like palaces appear to have been built in the same style as in the other provincial capitals in the Deccan. As to the mosque of which few original specimens have survived, there are some features in the general treatment of its various parts, which are somewhat different from those of its counterparts at Bijapur or Golconda, but which have some affinity with those in the early Berar mosques. These mosques are built on high plinth, and the facade is flanked by square pylons, decorated with horizontal string-courses which extend all along the exterior of the entire building. Domed kiosks placed on pillars or light minars, occur at the four corners of the prayer-hall, which is roofed by one or more central domes. But the most prominent feature of a Nizam Shahi mosque is the 'flying arch' thrown across the facade above the roof, between two

central or side minars. This feature, stimulating the outline of a small or large dome, was perhaps adopted to break the long horizontal outline in the absence of a multidomed roof.

Likewise, the tomb-design, though basically in the style of the second phase of Deccan architecture, shows some variety in the treatment of plan, wall-surfaces, arch-outlines, etc. There are square and octagonal tombs, open ones and those with a pyramidal elevational aspect. A striking feature of the tombs is extremely fine and graceful curves of the hemispherical dome, a feature which is almost persistently present throughout the entire period of the style.

Architecturally, the Nizam Shahi buildings are remarkable for their fine proportions and almost perfect shapes of their arches and domes. The workmanship is also of a fairly high order, while the ornamentation shows a greater use of a carved panels on stone, lavish and delicate decoration on plaster and perforated screen work.

Among the early buildings, at Ahmadnagar, the most notable is the tomb of Ahmad Nizam Shah (1490-1510). Built of black stone, it is square in plan and is roofed by a hemispherical dome. But the first typical tomb in this style is perhaps the one locally called Rumi Khan's Tomb, constructed some time in the middle of the sixteenth century. Of modest dimentions, it conforms to the square variety and is crowned by an impressive shapely full dome placed on a lofty drum covered by a band of conventional petals. At four corners are flat-roofed square kiosks and between them, a parapet of trefoil merlons. Another tomb called the Do-Boti-Chira (literally two-fingers-hole) Tomb (*circa*, 1561) is also a fine structure. Consisting of a square chamber shaded by a deep cornice and roofed by an extremely pleasing hemispherical dome placed on a lofty circular drum, it is remarkable for the overall proportions of its different parts whose harmonious blending had produced a building of sufficient appeal.

The Damri mosque, also at Ahmadnagar, perhaps, provides the most typical example of a Nizam Shahi mosque. This small gem-like building of neat design and fine workmanship consists of a single prayer-hall, two bays deep, having three shapely arched entrances in, and a richly decorated square pylon at the either end of its facade. In the middle of its highly ornamental parapet wall are placed square ornamental piers, carrying two slender minars which enclose the flying arch. The mosque displays a fine sense of proportion between the various architectural parts, of which the most strikingly remarkable are the graceful minars with ornamental balconies and heavy chakra-like moulding and domed by orbs, which are of a fully developed type, and which, it would so appear, may have inspired the more substantial Qutab Shahi minar.

Among the other buildings of note is the magnificent tomb of Salabat Khan II, the minister of Murtaza I (1565-88). It is perhaps the most picturesque monument at Ahmadnagar and architecturally, too, it indicates a departure from the single-chambered square type of tombs. It is built on an extensive and lofty octagonal stone terrace and is also octagonal in plan, comprising a hall, surrounded by a three-storeyed verandah whose sides are faced with alternate open and closed arches of different sizes. The last great monument at Ahmadnagar is the Farah-Bagh, a large water-palace-cum-pleasure-garden (1583). This partially ruined building is a two-storeyed structure of large dimensions, neatly planned, and stands on an elevated octagonal terrace in the midst of a large square tank. In plan, it is in the shape of an irregular octagon formed by chamfered corners and four oblong ones at sides - the

plan bears some resemblance to that of Humayun's Tomb and Taj Mahal - with ornamental tanks and cisterns in front. The building was richly decorated with surface ornament in varied patterns, traces of which have remained. Though not its original self, the palace-building, even as it stands today, reflects magnificence and glory.

The monuments of the last phase of the Nizam Shahi dynasty are to be found at far away places like Daulatabad, Khuldabad, Ambad, Wakla and Khad, which are as much remarkable for the diversity of design as for their architectural merit. These include the tombs of Malik Ambar and Zachcha Bachcha at Daulatabad, of Shah Ashraf Bayabani at Ambad and an unidentified tomb at Wakla, in Aurangabad district and the tomb and mosque of Dilawar Khan at Khed, in Poona district. Of these, the last mentioned (*circa*, 1613) deserves to rank among the best specimens not only of the Nizam Shahi style but even of Indo-Islamic architecture. The mosque is architecturally far more important than the tomb, along with which it is situated in a vast enclosure measuring 128 by 98 metres, and though partly dilapidated, is a very fine and well-proportioned structure. It consists of a prayer-hall fronted with three shapely arches with a small cusped outline. The interior is divided into three aisles and two bays by massive pillars of elegant design-octagonal shafts and voluted bases and capitals which support the roof of the shouldered variety in the centre. The corner buttresses are fashioned in the design of the pillars, and ornamental brackets resting on struts support the eave-slabs. But the most arresting feature of the mosque is the unconventional design of its upper part, in which the place of the usual central dome-on-drum is taken by a full-fledged square tomb-like structure, with all its features of eaves, parapet, corner kiosks and the circular drum supporting a shapely full dome. This feature which is as pleasing as it is unusual is merged with the whole composition with facile ease resulting in a unit of great grace, and it is very likely that matching miniature copies thereof were placed at the four corners too. Another unusual feature of this mosque is decorative panelled treatment of its entire exterior, reflecting fine taste and imagination. Excellent proportions and homogeneous blending of different parts have transformed this otherwise small and obscure mosque into an architectural creation of a high order.

(c) *The Barid Shahi or Bidar Style*
(15^{th} - 16^{th} centuries)

It was under the third Baridi ruler Ali (1543-79), who was greatly fond of architecture, that a distinct architectural style became current at Bidar, the earlier few buildings such as the tomb of the founder of the dynasty, Qasim I (d. 1504), being of no architectural significance. The most striking change is in the general tone of the buildings which now have lightness of form and design and refinement and elegance.

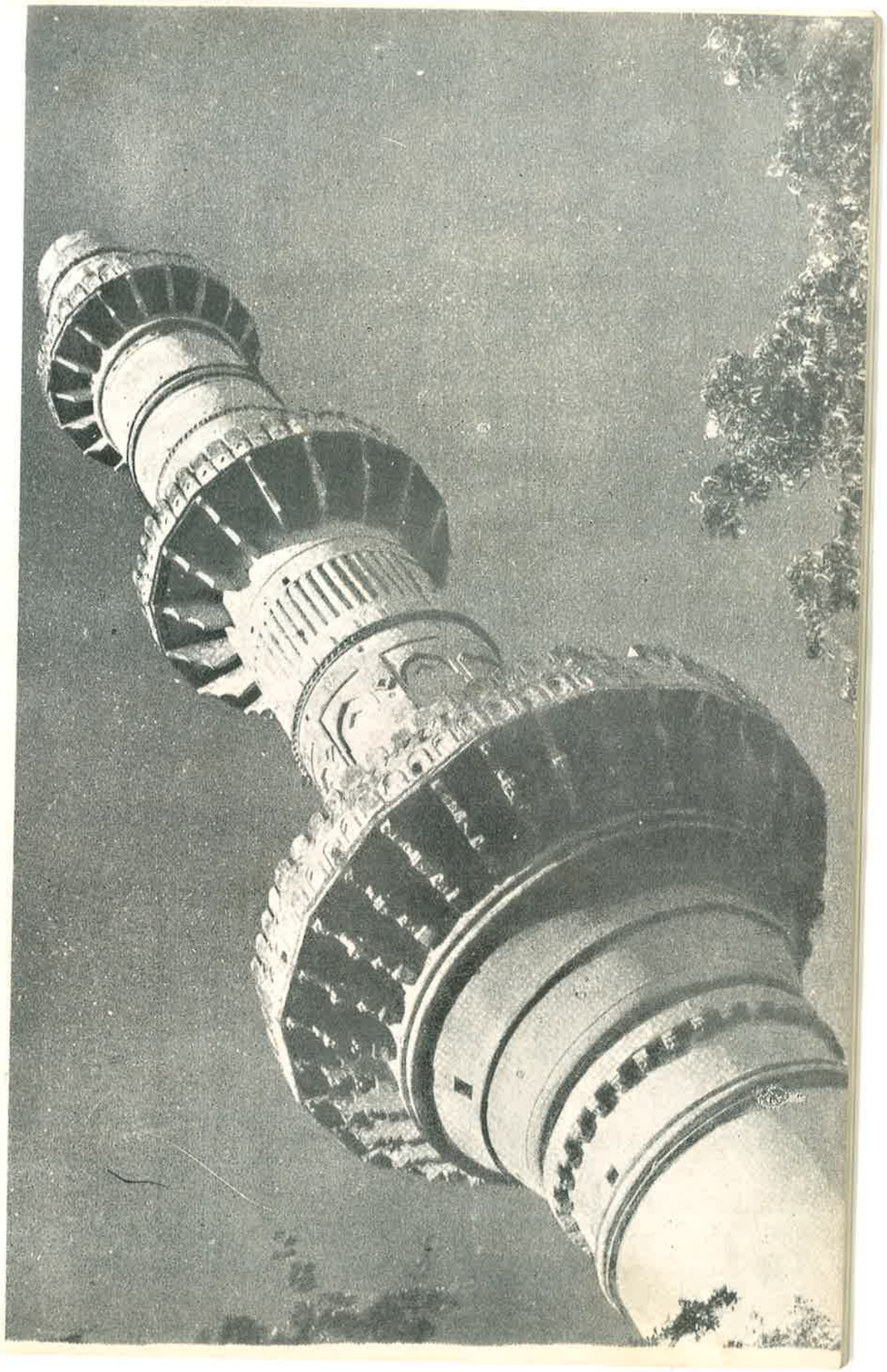
The most important monuments of this period consist chiefly of the tombs of the rulers and a few mosques whose architectural style seems to have played an important part in the final evolution of the far more developed and extensive Adil Shahi and Qutb Shahi styles. The building material and workmanship of the Baridi monuments are much better than in the second phase of the Deccan style, and the design and treatment of various parts and architectural members of the buildings also indicate a definite improvement. One of the earliest monuments in this style is the Jami mosque at Bidar. It consists of a large prayer hall, overlooking an extensive enclosed court, which has seven aisles, each three bays deep. The mosque is quite plain, there being little surface decoration, but nevertheless it has certain elegance of its own, on account of the facade of fine proportionate arches.

While each of the Baridi tombs is marked with some individuality, the finest of the group is the mausoleum of the above mentioned Ali Barid which, unlike other tombs of the Deccan style is an open sided structure in that each of its four sides is mostly taken up by a large arched opening. Architecturally, it is simple in design, but the plainly bulbous form of its dome indicates the development in the treatment of that structural part. Typical of the Persian influence in this tomb is the greater tendency displayed by its builders towards ornamentation. Apart from stone-carving, the brilliant encaustic tile work of different colours, executed with excellent taste and sense of restraint, including long bands of inscriptions inscribed in different scripts, all of a fairly high order, are a prominent feature of Ali Barid's tomb. The mosque attached to this tomb comprising a single prayer-hall, is also architecturally important, as it introduces few new features in the prevailing architectural design-minars with galleries at front corners, a miniature tomb serving as the domical top of the central *mihrab* projection at the rear, etc. Among the other tombs of the Baridi style are the Barber's tomb, Dog's tomb, etc., in the open variety and the tomb of Qasim II (1587-91), Khan Jahan (*circa*, 1553) and the Chand Sultana (so called on account of its crescent-shaped pinnacle), all of which are architecturally quite interesting, in the closed variety.

The last important Baridi monument is the Kali Masjid. It broadly conforms to the general design of the mosque attached to Ali Barid's tomb but its individual features, particularly the minars, are almost of a fully developed pattern. Apart from the pleasing proportions and wood-like workmanship which make this mosque quite an interesting monument, its importance architecturally, lies in the fact that it represents a fully developed style of mosque - architecture, which, with very few modifications, established the architectural design and form of mosque building under the Adil Shahi dynasty of Bijapur.

(d) *The Adil Shahi or Bijapur Style*
(16^{th} - 17^{th} centuries)

The Adil Shahi kings and their nobles were endowed with a particular zeal and fondness for buildings. Consequently, during the sixteenth and seventeenth centuries, large-scale architectural activities took place at their capital, Bijapur, where a large number of monuments comprising tombs, mosques, palaces, etc., of considerable architectural merit were constructed. During this period, the Deccan style, developed into a mature style both in regard to methods of construction and conception as well as in the field of ornament and decoration. This highly developed style is marked on the one hand by the same largeness and grandness of conception that is characteristic of the Deccan style while on the other, it developed a few feature of its own, such as the three-arched facade in which the central one is much wider, the bulbous dome, almost spherical in shape except in the early phase, with its drum concealed within a band of upturned conventional petals, the graceful, tall and slender minaret and finial used for ornamental purposes at prominent parts and angles of the buildings, frequent use of a masonry pier of considerable size instead of a pillar, treatment of the pointed arch and the graceful curve of its outlines, a medallion supported by a bracket-like device, moulded in plaster, in arch-spandrels, the substantial bold projecting *chhajjas* or cornices constructed on richly carved brackets and vertical projections above the sky line, frequently carrying miniature domes. Apart from the universal employment of intersecting arches for supporting the dome, the Bijapur buildings are remarkable for another striking feature, namely, the treatment of its ceilings which are found built without any apparent support, the slabs of stones forming the same having been bound together, edge to edge, by



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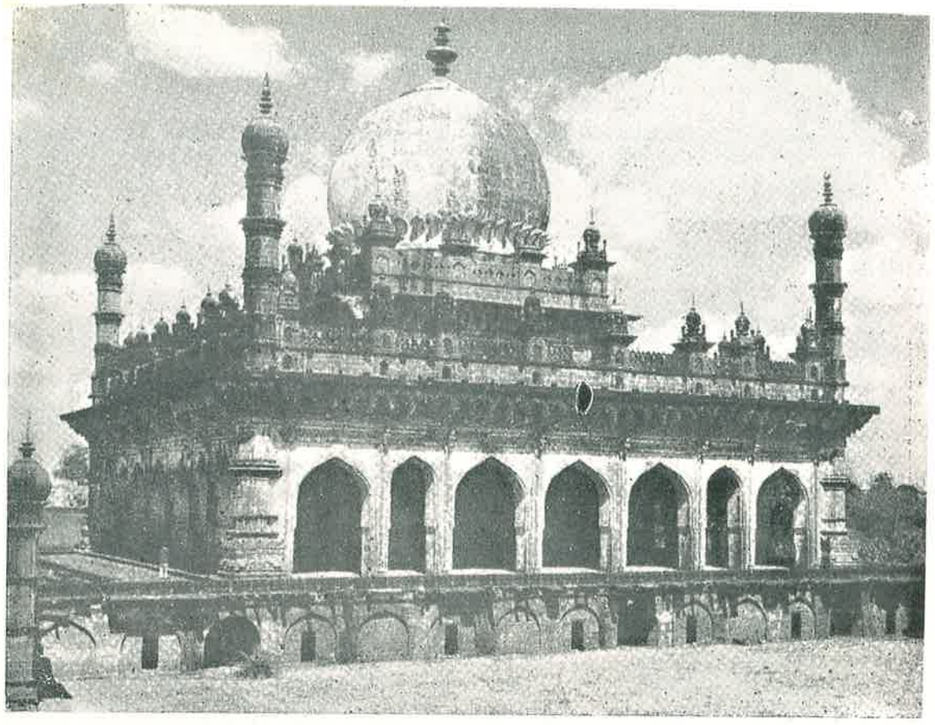
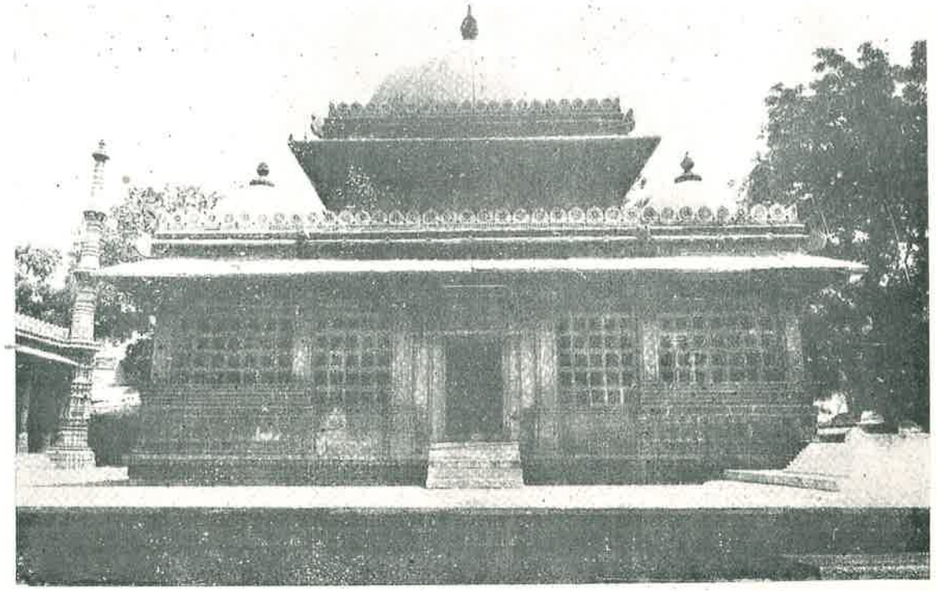


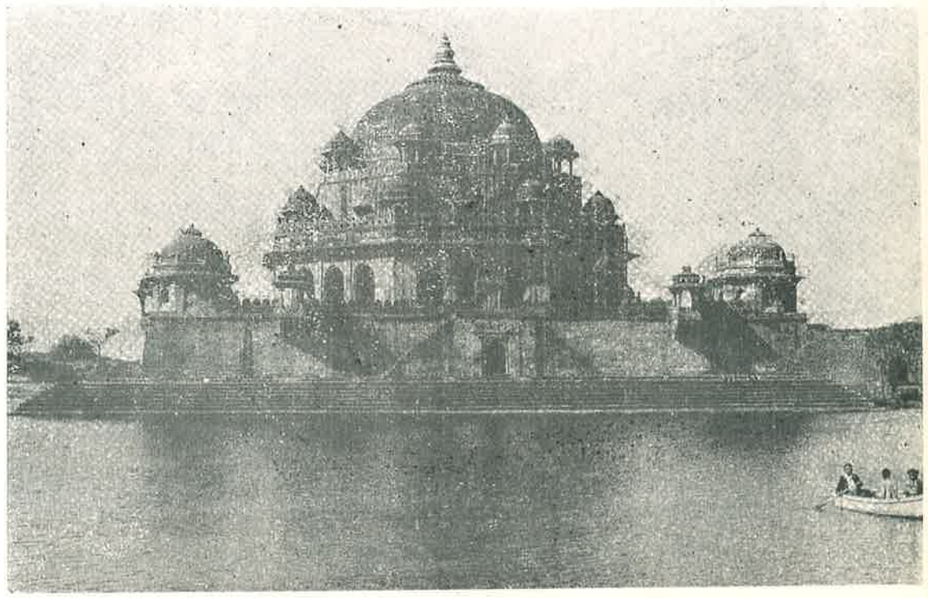
Bijapur : View of Ibrahim Rauza

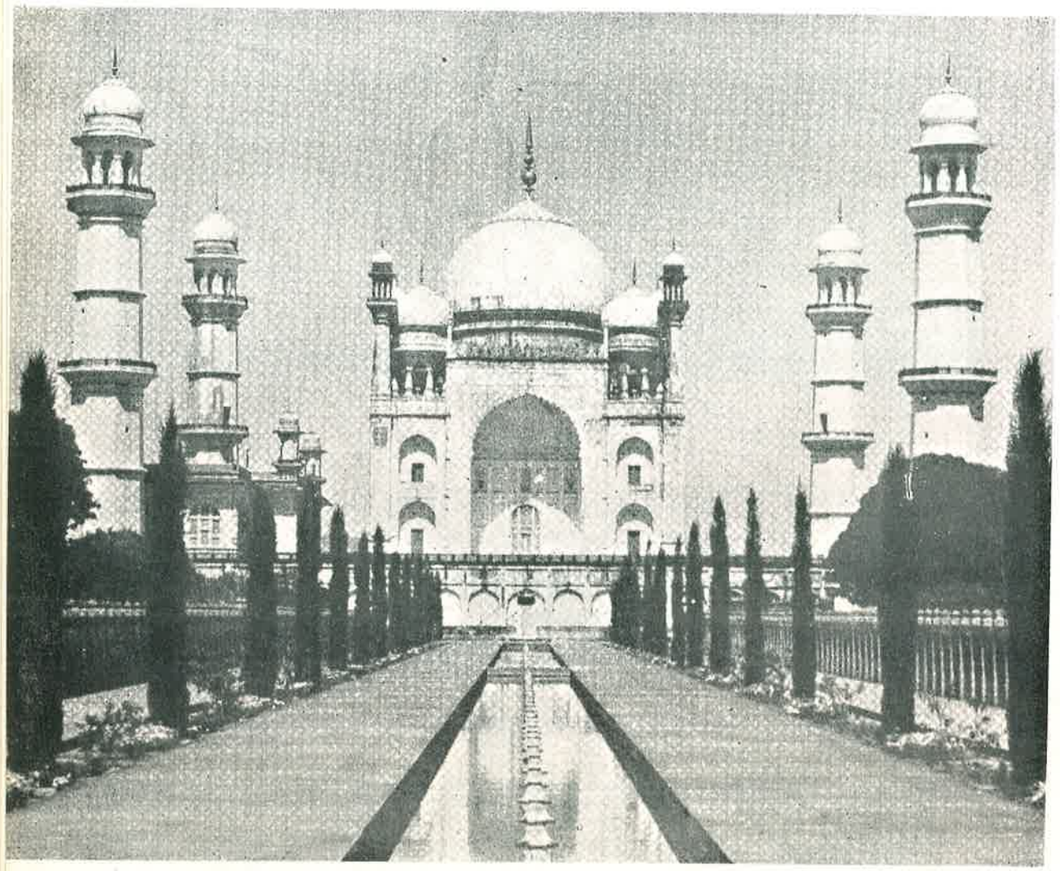
Golconda : Muhammad Quli Qutb Shah's Tomb



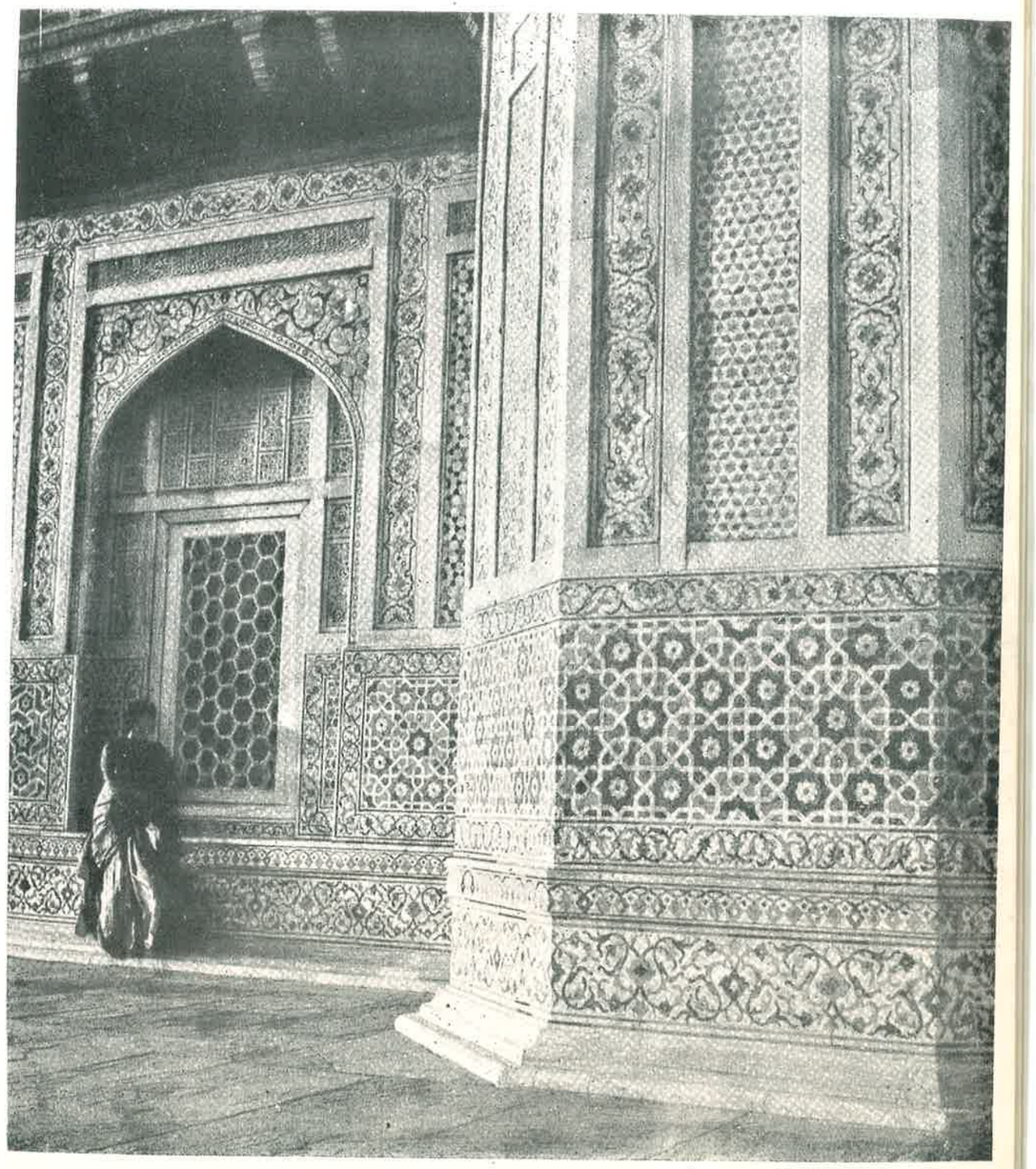
Ahmedabad : Rani Sarai's Tomb

Sasaram : Sher Shah's Tomb

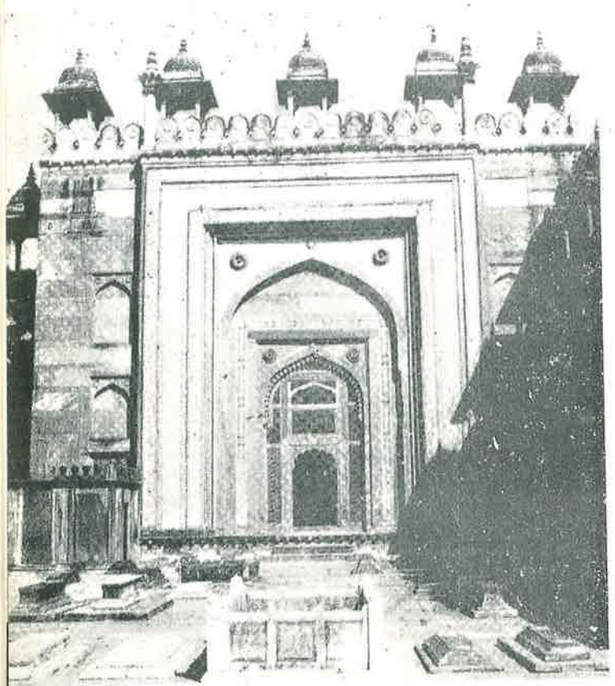




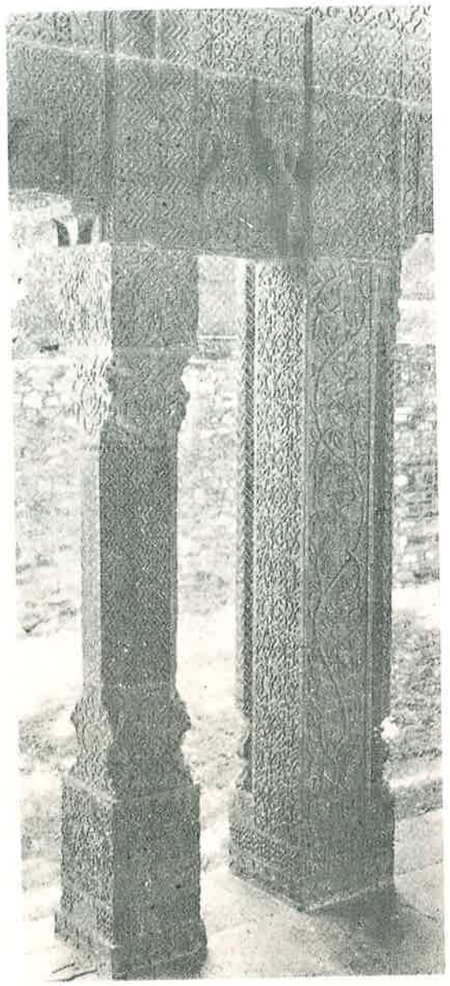
Bibi-ka-Maqbara, Aurangabad



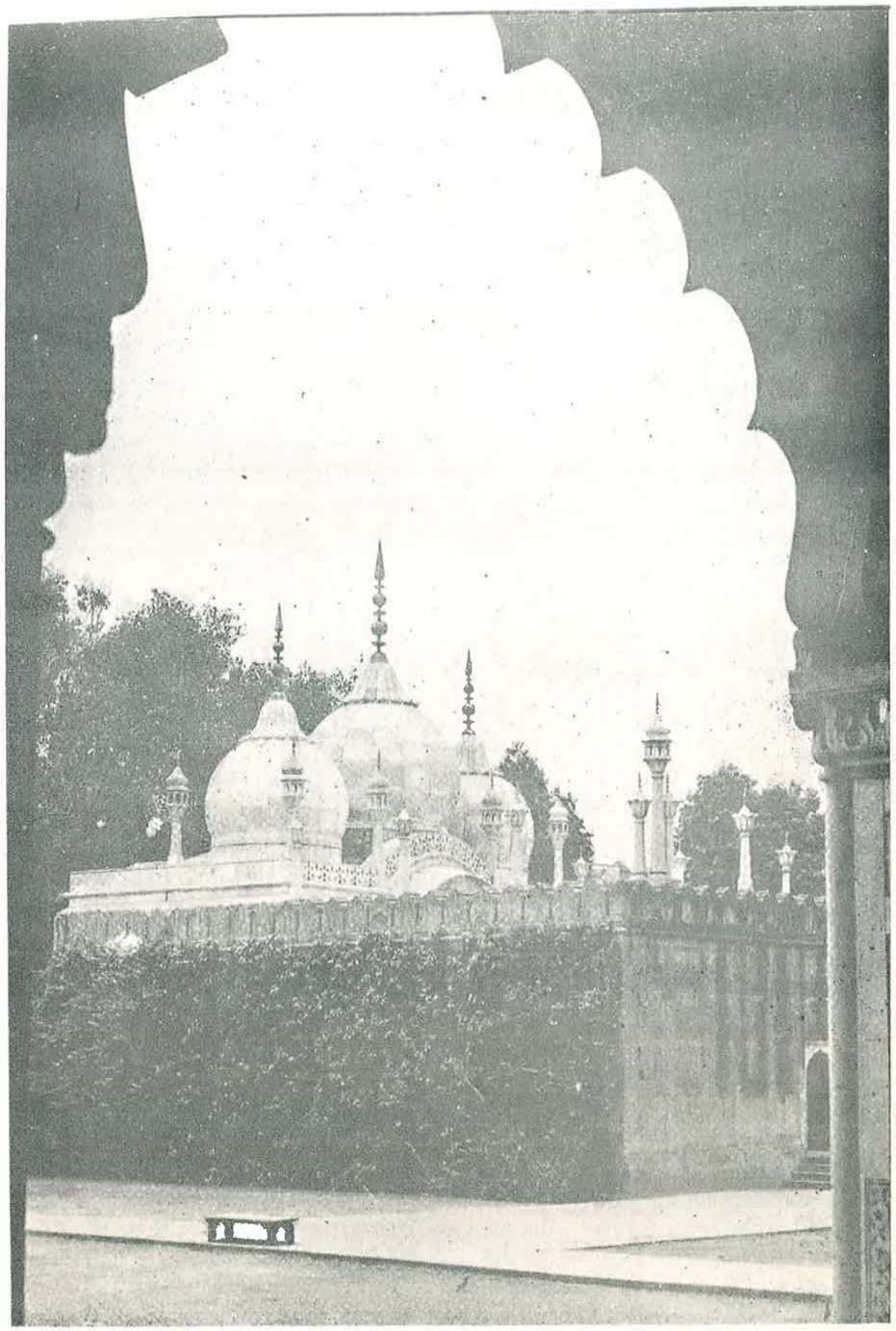
Marble inlay work Itimadud-Daula Tomb, Agra



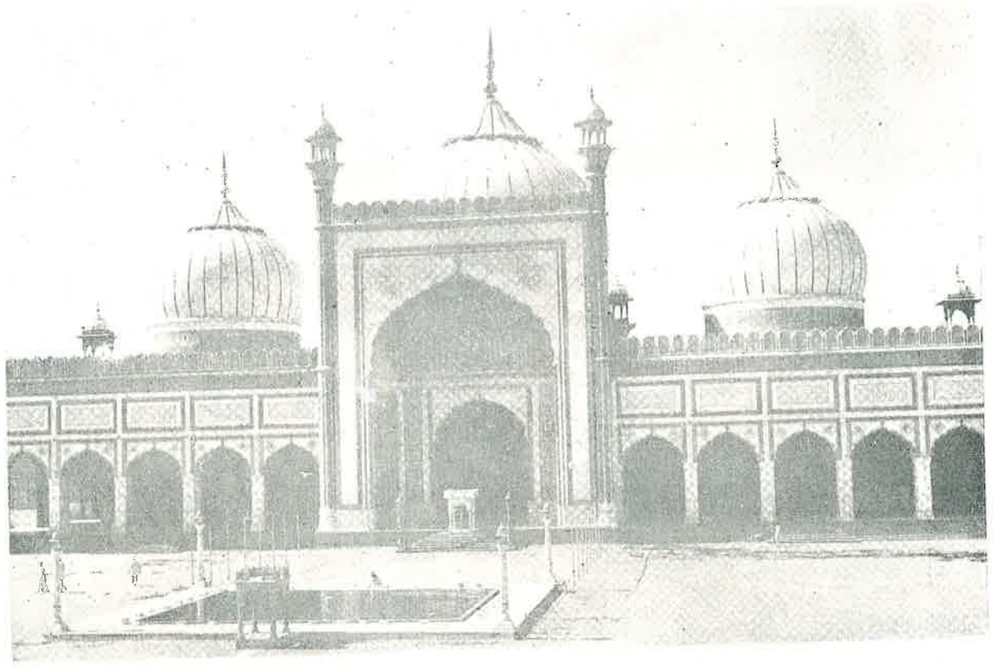
Fatehpur Sikri Agra, Entrance



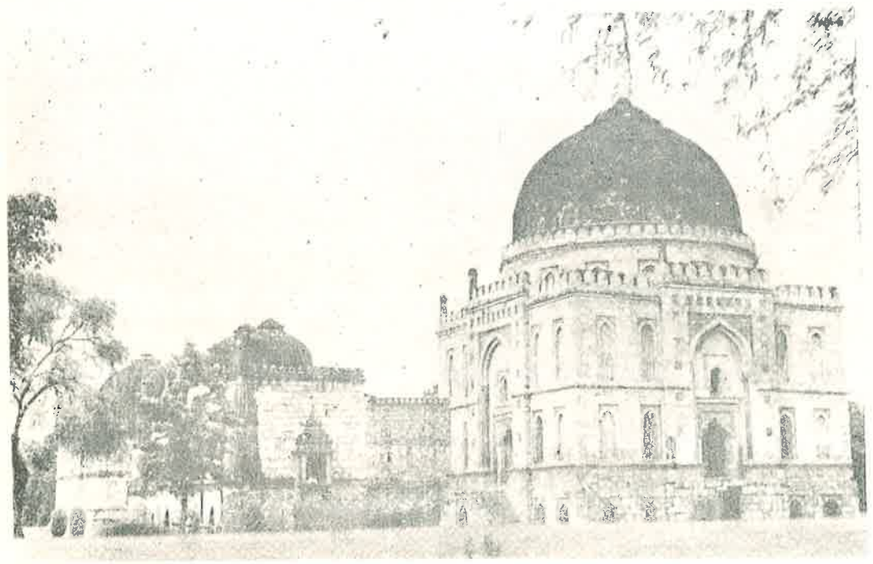
Fatehpur Sikri Agra, Carving on Turkish Sultan Palace



Moti Masjid in Red Fort, Delhi



Jama Masjid, Delhi

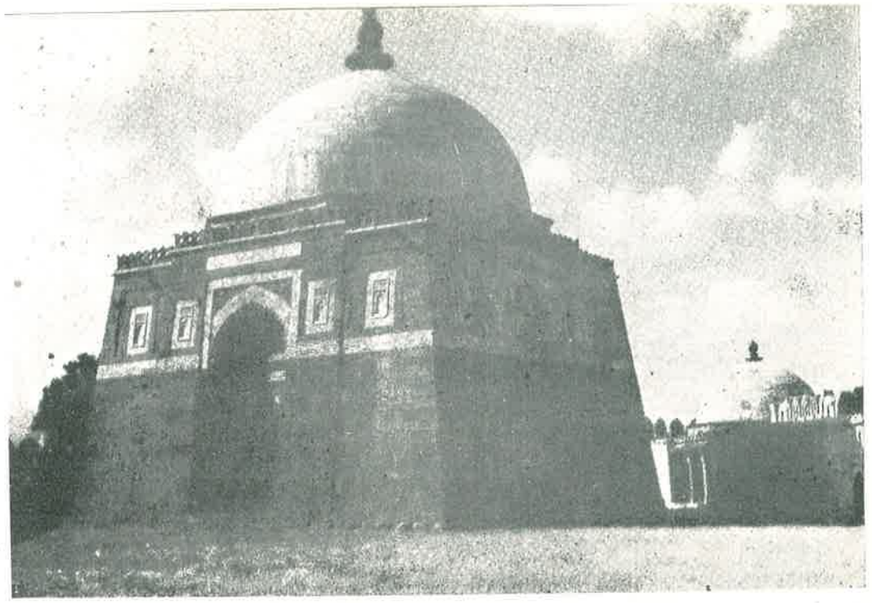


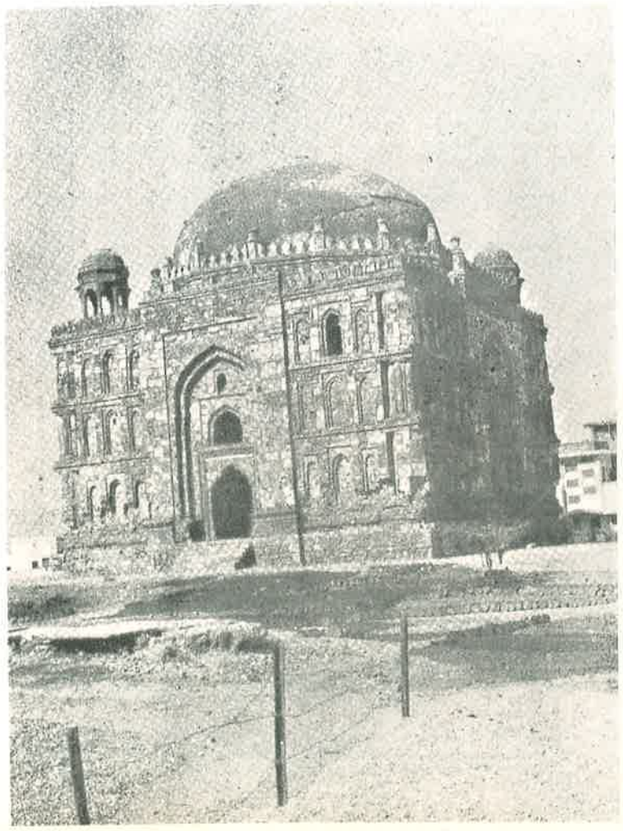
Bada Gumbad and Bar
Masjid, Lodi Garden,
New Delhi

Tomb of Khan-i-Khanaan, Delhi

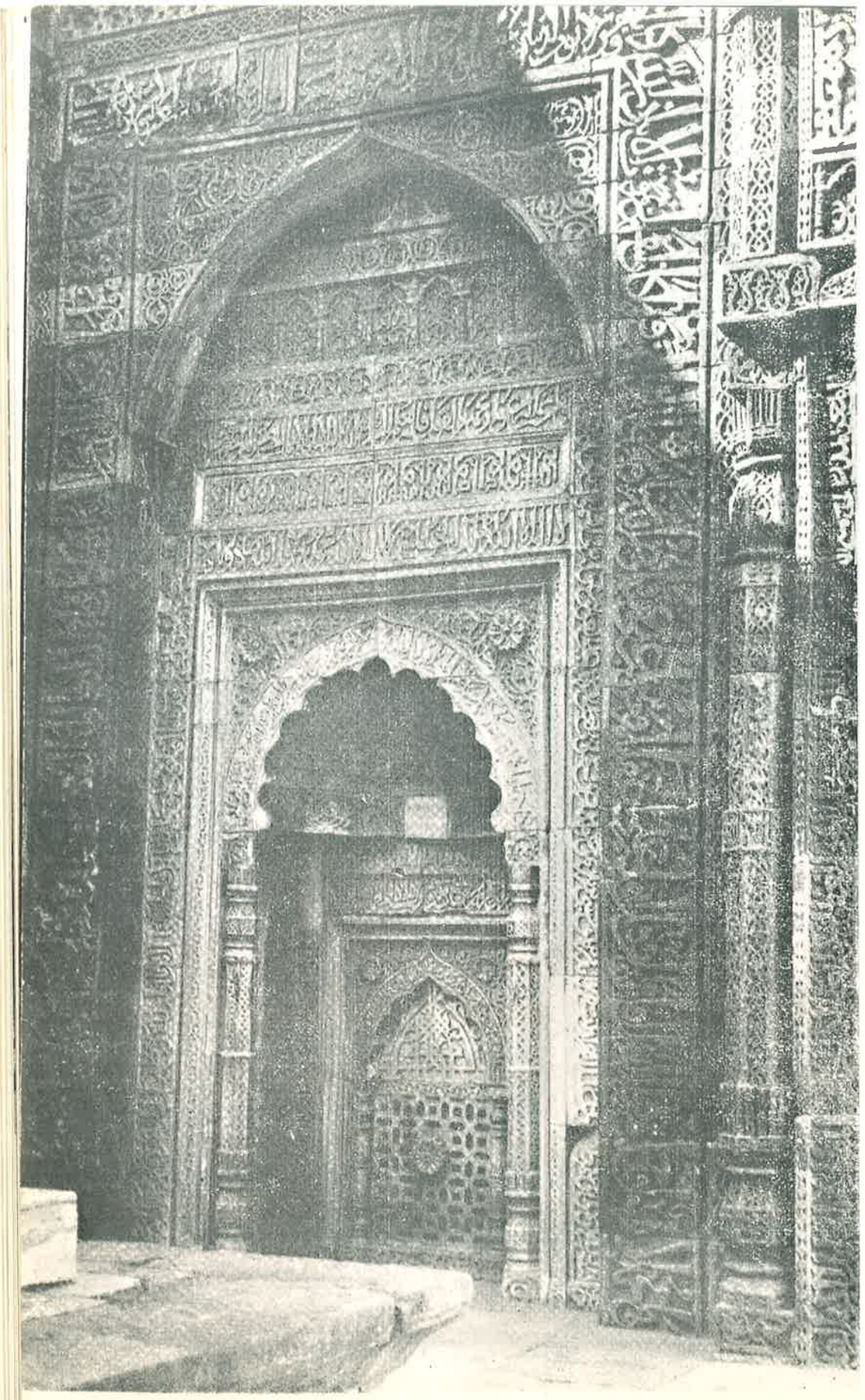
Humayun's Tomb Complex, Delhi

omb of Ghiyathuda-
in Tughluq Shah at
ughluqabad, Delhi





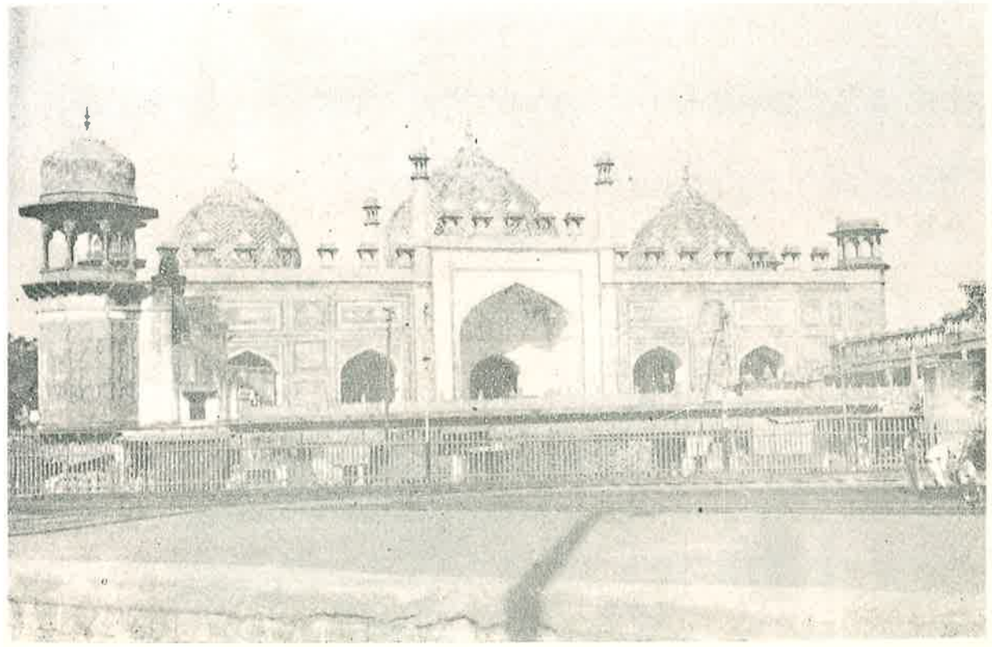
Baghi-i-Alam ka Gumbad, Delhi

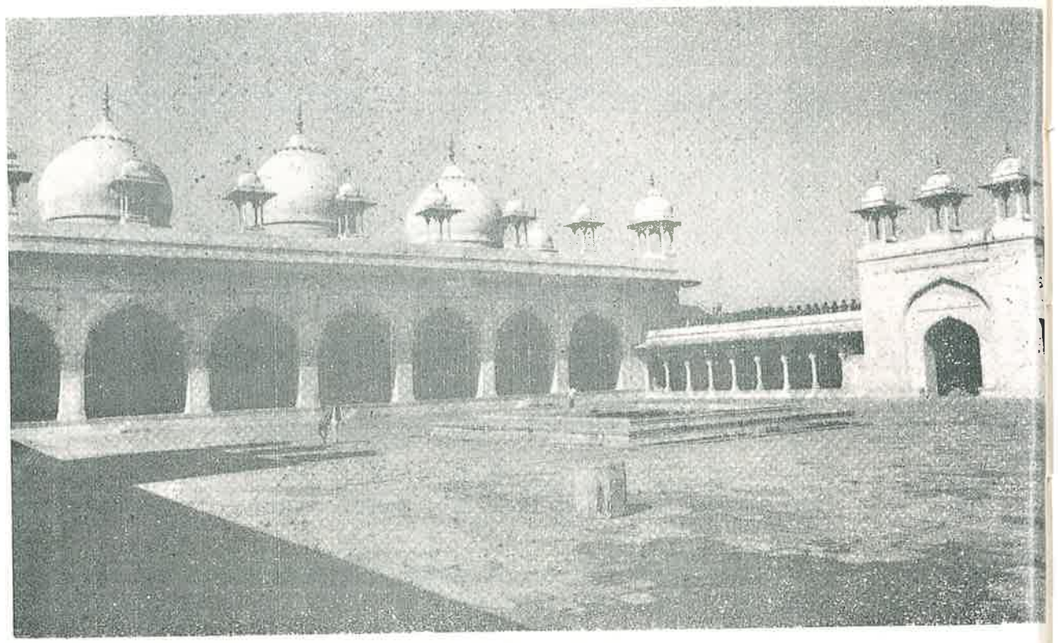


Arch in Shamsud-Din Iltutmish Tomb - Delhi

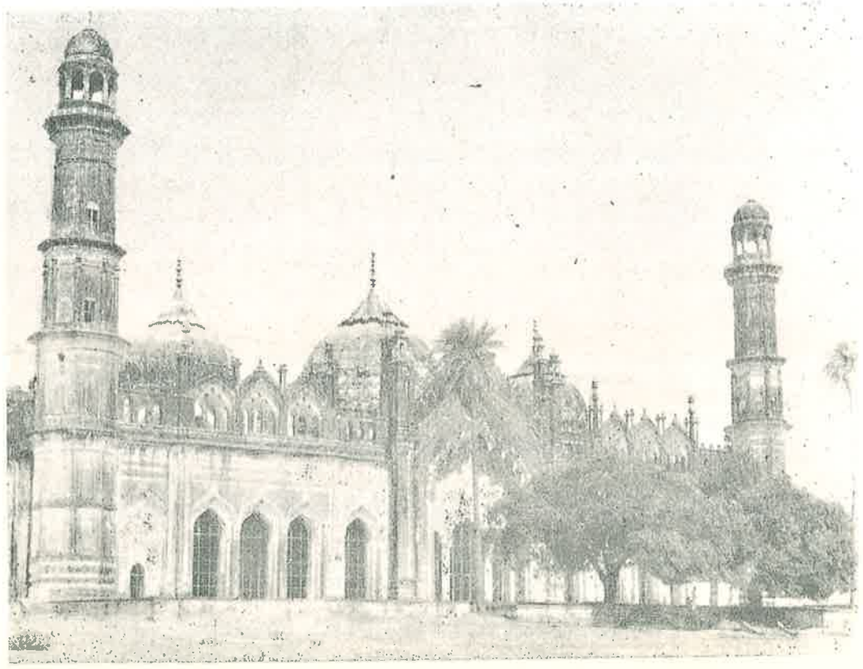
The Purana Qila, Delhi. The Mosque of Sher Shah a portion showing the balconies

Jami Masjid, Agra

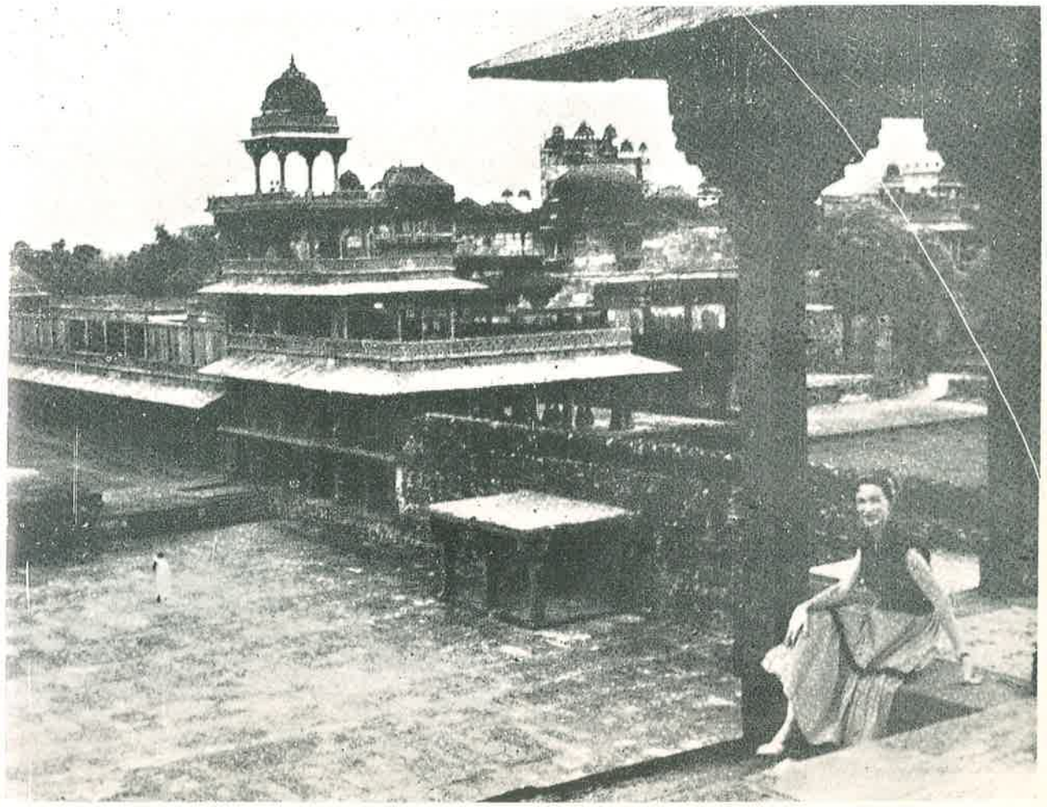




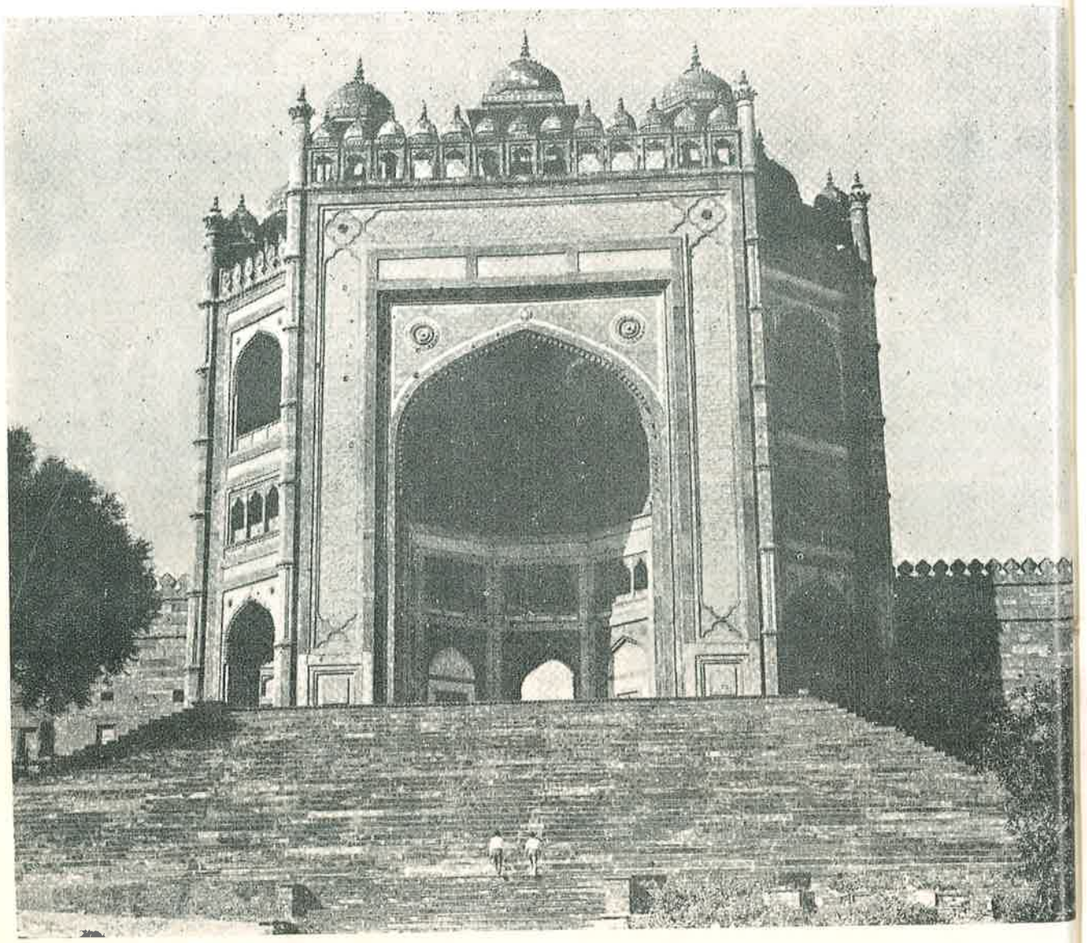
Moti Masjid Agra, interior view



Jami Mosque, Luckn



Fatehpur Sikri, view of the citadal from the roof of the Diwan-i-Khas



Fatehpur Sikri, Agra : Buland Darwaza

iron clamps and strong and tenacious mortar. Equally typical of the Bijapur style is the richness and variety of its ornament executed in different designs and motifs in stone-carving or stucco with great artistic skill.

The Adil Shahi dynasty is believed to have been set up in the early years of the sixteenth century, but it was only its third ruler, namely, Ibrahim I (1534-58), who assumed full royal titles in about 1539. Even then, it is only with the accession of Ali I (1558-80) that the real period of its building activities start. The earliest building of considerable architectural importance is the Jami mosque illustrating the first or formative phase of the Bijapur style, when it was finally developing from the Bahmani style. This connection between the two styles is well illustrated by the treatment of the dome which loses stilt and attains semi-circular outline and also by the treatment of the upper square storey supporting the dome. This clerestory has been provided with a number of arched windows in its sides, while above the parapet are more conspicuous merlons and small turrets at corners. A band of foliated design - row of upturned petals - encircles the lower part of the dome where it meets the drum. The domical structure has been raised on the principle of the pendentive of intersecting arches as mentioned above. The expensive prayer-hall consists of wide pointed arches raised on masonry piers, and a certain amount of imagination has been shown in the design of the entire exterior of the mosque. Simple in design, and much less ornate, the whole building, though never completed, is unequalled among Bijapur monuments as far as the fine proportions of its various parts are concerned. To the reign of Ali I is also ascribed Ali Shah Pir's mosque which is unusual in more than one respect. The transverse roof covering the whole of the prayer-hall is vaulted, while from one of the nine sides of the polygon into which its prayer-niche is fashioned, there is a door leading out. Its facade also presents a pleasing appearance on account of its three equal arches which are adorned by a number of receding arches, the outermost being cusped. The Gagan Mahal, also said to have been constructed by Ali I, is notable for the huge arch thrown across the whole front of the Darbar hall.

Of the mosques built during the reign of Ibrahim II (1580-1627), mention may be made of the Zanjiri and the Andu mosques at Bijapur, and the Kali Masjid at Lakshmeshwar. The former is a small but pretty building in which an amazing amount of delicate work in stone has been achieved between the arches and the dome. With the richness of its lace-like parapet wall, the minute tracery work of its small kiosks, its graceful minarets, the foliage-pattern of its eave-fringes and its beautiful and elaborately designed carved brackets, the Zanjiri mosque has been regarded as a gem among Bijapur monuments. Closely resembling this mosque in plan and treatment, but still finer in some respects, is the Kali Masjid at Lakshmeshwar in the Dharwar district of Karnataka built about the same time. Resembling these in details is the Sonehri mosque at Shahpur, a suburb of Bijapur. The Andu Masjid is curious in plan, being a double-storeyed building but not a double-storeyed mosque, since the upper storey only, with its facade of three arches, constitutes the prayer-hall with an open terrace in front. Its central dome as well as the domes over the minarets are melonshaped with vertical ribs, a feature only found in a couple of buildings at Bijapur. Also typical of the mosque is the perfect method of its construction; it is perhaps the best constructed building at Bijapur with highly polished stones and fine masonry joints.

Of all the monuments of Ibrahim II's reign, the group of buildings known as Ibrahim Rauza (circa, 1627) is the most picturesque among the buildings of Bijapur. Here the Bijapur style has reached its zenith. Of the two buildings in the group, namely, the mosque and the

Rauza, the latter ranks as the most ornate and most perfect among Bijapur buildings; in structural, technical or ornamental details, it is as perfect as it could be. The tomb consists of a square central chamber enclosed by a double verandah, the outer one having seven archways on each side. The disposition of these arches - two remaining - provides a skilful variation; its tall minar-shaped turrets rising from each corner add much to its general appearance; its bulbous dome rising out of the band of petals is shapely, while the upper storey carrying the dome is noted for the elaborate treatment of the brackets and battlement. Structurally, the flat ceiling of the tomb, built by stone slabs without any visible support, is a great achievement of the Bijapur architects. But the most striking feature of the tomb is the amazing wealth of surface carving in low relief in a variety of arabesque patterns as well as in the form of beautifully inerlaced inscriptions on the entire exterior walls of its central chamber. The perforated stone work of windows, deeply projected and richly executed cornices with their beautiful brackets, graceful minarets, perforated parapets and miniature minarets and tombs placed along the parapet and the corners of the base of the dome are some of the distinguishing features of the Ibrahim Rauza.

Another important building of Ibrahim's reign is Mihtar Mahal, a tall square tower-like building of two storeys with two slender minarets. Apart from the superb quality of its workmanship and wealth of decorative details, its most striking feature is its balconied windows remarkable for gracefulness and delicacy of treatment. The mosque to which the Mihtar Mahal formed the entrance gateway, is another fine example of the architectural style perfected in the Zanjiri Masjid, from which it differs in the skillful variation of the facade, the treatment of the flat roof of its prayer-hall having no dome, and the unusual design of its minar. The latter rises up to the roof-level in two unequal sections, marked by a fine collar-like gallery on brackets originally filled with trellis-work the lower section is smaller and polygonal and the upper one, round and tapering upwards, while, above the roof, the uniformly round and plain shaft is decorated with a ring of petals in the middle. This feature, namely, the tapering treatment, in section, of its somewhat plain minars, however, detracts to an extent from the otherwise picturesque effect of this elegant building. Another monument of some importance is the Nau Gumbad mosque, whose peculiar feature is the nine domes covering its roof, more in keeping with the Gujarat than the Bijapur style.

The last and the most outstanding monument of the Bijapur style is the magnificent Gol Gumbad, the mausoleum of Muhammad Adil Shah (1627-56) constructed during his own life-time. Situated within a walled enclosure containing other buildings of the group, namely, a mosque, a gateway, a naqqarkhana, a rest-house, etc., the Gol Gumbad is famous alike for its gigantic hemispherical dome and its Whispering Gallery. On plan, it is a large cubical compartment covered by an equally large semicircular dome with four staged octagonal towers at each corner, likewise surmounted by small bulbous domes, and is remarkable for the perfect proportion of its different parts and also for its finely projecting cornice supported closely set brackets and its massive but graceful merlons relieved by small finials. The treatment of its four outer sides too is quite pleasing. Each side has three shapely recessed arches, of which the central one, larger in width than the surrounding two, is pierced with a series of arched panels enclosing the doorway of a normal size. The interior of this huge mausoleum is a single vaulted hall of grand proportions on which the dome has been supported by the pendentive of interesecting arches, a remarkable feat of structural achievement. From the starting place of the dome within hangs out the 3.3-metre-wide world-famous Whispering Gallery. The Gol Gumbad is indeed a living tribute to the creative

genius and gifted imagination of the architect who planned and constructed it quite successfully on such a grand scale.

Apart from the above, a number of buildings in this stage are scattered over parts of the Deccan, particularly northern Karnataka, which formed part of the Adil Shahi kingdom.

(c) *The Qutb Shahi or Golconda Style*
(16^{th} - 17^{th} centuries)

Next to the Bijapur style, the Golconda or Qutb Shahi style is the most powerful style of architecture that was in vogue in the Deccan after the Bahmani rule. Its most distinctive features are the design and luxuriant ornament in stucco of the facade of buildings including parapet and minars. Broadly speaking, it does not differ very substantially from that of Bijapur. Very few provincial styles have as much in common as these two : as in Bijapur architecture, the pointed arch, not infrequently lofty, is a typical feature of the Qutb Shah style also. Among its other features are ornamental facades, with mulltiple mouldings and string-courses, particularly at arch-outlines and the arch supports - the latter creating an impression of capitals, decorations carried out in stucco or cut-plaster work, use of tilemosaics, ornamental minarets with projected arcaded galleries with turnip-shaped domes with elongated necks. In this style, the cut-plaster decorations have a tendency to become greatly excessive and the number of small turrets and cupolas used merely for ornamentation is unnecessarily large. The Hindu influence in the buildings of the Qutb Shahi style is illustrated in its motifs of decoration, while the architectural forms and artistic devices are Persian in character.

Among the numerous buildings constructed at Golconda, Hyderabad and elsewhere, the royal tombs at Golconda occupy a prominent position. The architecture of these tombs is marked by an extensive use of intricate moulded patterns and ornamental small finials and partapets, while the domes have become fully bulbous in shape and the lotus petals enclosing their base have attained further prominence. The tombs of the earlier kings are either square or octagonal in plan. The later tombs are greater in size, rising in two storeys and, make the whole symmetrical to its otherwise heavy upper part, are provided with a spacious gallery running round the exterior with openings either in the pillar-and-lintel or in the arcuate style. The most outstanding of these tombs is that of Muhammad Quli Qutb Shah (1580-1612) which is a magnificent building constructed on a double terrace and adorned with a majestic dome and minarets and having three overhanging galleries, one above another, in the interior. The gallery on the exterior has pillar-and-lintel openings with rather slender pillars. The tomb of Muhammad Qutb Shah (1612-26) ranking next in grandeur, became the model for later with glazed tiles, while the gallery around it is supported on massive pillars and has arched openings. The shape of the dome is three-fourths of a sphere and its elongated neck and somewhat narrow base betray Persian influence. The tomb of Abdullah Qutb Shah (1626-72) is a more elaborate replica of the tomb of Muhammad Qutb.

Of a large number of mosques erected in this style, the more important ones are the Jami mosque, the Mecca mosque, the Mushirabad and the Toli mosques of Hyderabad. Of these, the Mushirabad mosque is architecturally quite important as it may perhaps be reasonably regarded as the prototype of the typical Qutb Shahi mosque. Built in the orthodox style, it consists of a large prayer-hall, overlooking an enclosed court, which has a facade of fine shapely arches, decorated above by a purely ornamental but highly artistic cornice and its

brackets and multifoil arch-rests, of a pleasing design, and a double row of parapet wall. At each end is a substantial minar, decorated by a somewhat plain gallery, which is multisided up to the gallery, but beyond that its girth is reduced and it tapers upwards, ending with a bulbous fluted dome placed on corbelled flaring. The shapely pointed arches of its facade, with emphasis on the central one and their comparatively plain treatment, coupled with the design of the upper parapet, as also of the general design and the somewhat clumsy treatment of its minar which, though being in the main of the typical Qutb Shahi pattern, differs from it in the treatment of its shaft sections and is devoid of the highly ornate character of a typical Qutb Shahi mosque-minar - are some of the features which point to its being an earlier model. The Jami mosque (1597) is of considerable dimensions and has a double prayer-hall remarkable for its spaciousness as well as the rows of its beautiful arches rising from heavy piers and also for the elegance of its minarets. This mosque is particularly remarkable for the unusual device employed to achieve a pleasing facade without raising the height of the arches, which would otherwise be necessary in view of its dimensions and at the same time avoiding too much depth. The facade has two rows of arches, one above the other, the lower rising almost to its height, while above it, the upper section of corresponding arches - all but the middle of which are of cusped outline - is superimposed through ornamental struts, projecting from the piers at their impost level and rising to the height of the facade. The minars consist of massive circular pillars, each topped by a short square turret representing a miniature tomb of quite a pleasing design. But it seems that even now the final form and position of the fully developed Qutb Shahi minar, notable for its highly ornamental treatment, as an integral part of the mosque composition, were not decided, though the design of the minars does indicate a definite step in that direction. The Mecca mosque, the construction of which is believed to have been started in 1617 by Muhammad Qutb Shah and ultimately completed, after interruptions, in 1693 by Aurangzeb, is without doubt one of the most sublime and impressive mosques in the Deccan. Built wholly of fine ashlar stone-masonry, it consists of a spacious prayer-hall, three bays deep, overlooking a square terraced court, whose facade is formed of five stately arches of considerable dimensions. Except for its central bay, which has a shouldered roof, the mosque has a domical ceiling, formed on the principle of intersection of arches, springing from tall and massive columns which invest the interior with a highly pleasing atmosphere. The facade is decorated by a parapet of small merlons and a running cornice supported on close-set brackets joined with tie-beams, and also by two corner turrets, each surmounted by a pillared kiosk which, with its finely projecting cornice and a dome of extremely pleasing contour, is in the characteristic late Mugual style of Shah Jahan's period. But what is really remarkable about this mosque is the fact that despite its huge dimensions - its 67 metres long and 54 metres deep prayer-hall overlooks a court, 108 metres square - the architect has been able to design a highly impressive interior and an imposing facade of very fine proportions investing the whole building with a simple elegance and stately dignity of its own. But it is perhaps the Toli mosque (1671), quite a small structure, which is typical of the general character of the Qutb Shahi style. Its prayer-hall consists of two compartments, the outer one with five and the inner one with three arches, the place of two arches in the latter being filled by niches in the pillar-and-lintel style. At two corners rise two lofty minarets, and a number of small copolas adorn its roof. However, the chief feature of the mosque is its abundant decorations which indicate a strong Hindu influence. By far the most imposing of all the Qutb Shahi monuments is the magnificent Char Minar at Hyderabad which probably served as a stately gateway, like the Three Gates of Ahmadabad, leading into the enclosure of the royal palaces. Grand in conception and perfect in workmanship, it measures in plane

metres square and consists of one central square structure with lofty arched openings on four sides, while at the corners are four graceful minars between which, on the top of the roof is thrown a double screen of arched openings, to bring symmetry to the whole building. More than the stateliness of its form, it is the perfect balance of its different parts and the elegance of its decorative details that make Char Minar a building of outstanding merit.

In harmony with the majestic Char Minar, a little down the road, stand the Char Kaman, four huge stately arches of sufficient architectural merit, built over the four roads leading to the four quarters of the old city.

(viii) THE KASHMIR STYLE (15^{th} - 17^{th} centuries)

Unlike the provincial styles described before, the Kashmir style of Indo-Islamic architecture presents a striking aspect. It is remarkably different from any other provincial style, chiefly on account of the locale as well as the climatic and like conditioins which facilitated timber as the main building material and also, to some extent, on account of the Buddhist influence in this part of the continent. The chief building material of many of its structures is timber. Wood was used in Kashmir for a long time before the establishment of Muslim rule there in 1339. The Muslims appear to have continued the practice, though occasionally they also used brick and mortar. During the Mughal period, a few buildings were constructed of stone.

Of the pre-Mughal buildings in Kashmir, there are a few which were built from the remains of the early ruined stone temples. In some cases, the plinth or the basement portion was utilised *in situ*, while above it the mosque or the tomb was constructed in rubble or brick. The most notable of such examples is the tomb of Sultan Zainul-Abidin's mother constructed sometime in the fifteenth century. Square in plan with rectangular, offsets projecting from corners, it was constructed of brick and plaster, embellished here and there with glazed tiles and having pointed arches in its wall-faces. Of particular interest is the treatment of its domes. Their shape as well as the design and form of the drums on which they are placed indicate a strong Persian-Central Asian influence. The drum of the central dome which is double, an earliest feature in India, is fluted, so formed by semi-circular brick mouldings, while the corner ones are arcaded with shallow arched panels. The other examples of this style are the tomb of Pir Haji Muhammad Sahib and the tomb and mosque of Madani near But Kadal, both in Srinagar and Jami mosque at Pampur. The chief interest of the tomb of Madani, constructed in about 1444, lies in the tile-decoration on its eastern face. Particularly interesting is the subject of decoration, in tiles of blue, red and yellow colours, occurring in the left spandrel of the arch : it represents an unusual figure with the body of a leopard, having at the neck the torso of a human being shooting with a bow and arrow at the dragon that forms the end of its own tail, while a fox is looking on from among the flowers.

The typical wooden architecture of Kashmir is mostly represented in tombs and mosques which are more or less similar in design. The tombs, square in plan consist of a lower cubical hall or chamber, sometimes set on a stone or brick plinth, with a pyramidal roof often rising in descending tiers crowned by a long slender spire above. The mosques are either square buildings of the tomb type, like the mosques of Madani and Shah Hamadan at Srinagar and the Jami mosque at Pampur, or they consists of a group of such square halls joined together by a row of columns as in the case of the Jami mosque at Srinagar. The main difference

between the mosques and tombs is that in the former there is an open square pavilion between the base of the spire and the apex of the roof, intended to serve as a place for giving a call to prayer. The halls are made by laying alternate horizontal and transverse courses of logs, the gaps thereby formed being filled in some cases with brick-and-tile work.

The most typical among these buildings is the mosque, situated in the Khanqah of Shah Hamadan at Srinagar. Built exclusively of timber, it is a two-storeyed building, square in plan, with projecting wooden balconies, above which is a low pyramidal roof with the usual open pavilion referred to above. The upper of the two storeys is quite plain, while the lower, one, with its tapering eight-sided pillars having foliated bases and capitals, shallow arched prayer-niche, rich brown wall-panels wrought in geometrical designs and painted ceiling, is more remarkable for its artistic rather than architectural effect.

The Jami mosque of Srinagar is the most impressive architectural specimen of Kashmir in wood. It was originally founded by Sultan Sikandar (1389-1413) and subsequently enlarged by his son Zainul-Abidin (1420-70) but, was at least thrice burnt down and thrice rebuilt, once in the fifteenth century and twice in the seventeenth century. It consists of a rectangular court surrounded by colonnades on four sides, each having an arched front. In the middle of each of these sides is set of a spacious hall, the largest being the one on the west, with a tall central brick arch, constituting the main prayer-hall. These four halls, resembling in style the tomb-halls described above, are remarkable for their fine proportions and lofty spires, while the tall lofty pillars, each made out of a single log and varying from 7.6 metres to 15.2 metres in the height, invest the whole interior with great dignity.

The practice of erecting buildings in stone was reverted to by the Mughal emperors during the sixteenth and seventeenth centuries. The earliest such building, namely, the fort of Hari Parbat, was constructed by Akbar, but the original structure has not survived except the retaining walls and two gateways. Another Mughal building is the Patthar Masjid ordered to be erected in 1623 by Empress Nur Jahan. It is a large mosque of the usual type without any outstanding architectural merit. The mosque of Akund Mulla Shah, built in 1649, is, apart from its somewhat unusual plan and equally unusual feature of double-storeyed cloisters, remarkable for the fine proportion of its different parts and simplicity of its surface treatment, while the curves of its arches are extremely graceful and artistic. But these as well as buildings like Pari Mahal, Baradari in the Shalimar Gardens, etc., most of which have been largely restored during the past century or so, represent the style of architecture then prevailing and have not much to do with the real Kashmir style.

(ix) THE SIND STYLE
(15^{th} - 18^{th} centuries)

The province of Sind, now in Pakistan, had more or less come under Muslim rule since the Arab consquest of 711, but the architectural style of its early buildings is not known. Due to its geographical proximity and other factors, the style of the extant buildings, a few dating from the 15^{th} century, stands apart, like Kashmir, from other provincial styles, but is not totally different. Though at places like Thatta stone was also used in some buildings, the building material here was plain brick of superior quality, made of best pottery clay, and enamelled brick glazed in light and dark blue, turquoise and white. Structurally, therefore, it has many affinities with the building art of eastern Persia. On the other hand, its stone-work including ornament seems to have been derived from Gujarat-Rajasthan. The design of the

tombs, especially their dome and the few remaining mosques generally built on stone plinths and with surfaces covered with multi-coloured tile-work, is essentially Persian.

As elsewhere, no early monument has survived in Sind. The extant outstanding monuments only date from the sixteenth century and are mostly found at Thatta and Hyderabad. One of the earliest of the Thatta monuments is the stone Tomb of Jam Nizamud-Din (d. 1509), a great square unfinished building enclosing a square sepulchral chamber. Its profuse carving is predominantly Indian in character, being very much similar to that found in Gujarat monuments. The other important stone tomb is that of Isa Khan Tarkhan (1644), built of buff-coloured sandstone. Largest of the group, it comprises a central chamber surrounded on four sides by a pillared verandah in two storeys. It is covered with surface tracery similar in treatment to Akbar's buildings at Fatehpur Sikri. Among the brick tombs, the Tomb of Amir Khalil Khan (*circa*, 1580) is internally square but externally octagonal, with deeply recessed half-domed arches in sides and a pointed dome in the Persian style placed on a very high circular drum, on the top. The whole building was covered with tile-work which has mostly disappeared. The tomb of Jani Bag (*circa,* 1599) is another octaognal tomb in superior brick work. Its general design with a two-tier dome on a circular drum also points to the Persian influence. Its outer gateway which is of stone, is richly carved with surface tracery. Among other brick structures, but not so impressive or large, is the minar near the tomb of Mir Muhammad Masum at Sukkur, dating from the close of the 16^{th} century. The circular minar (1594) in four stages which has a slight taper also points to the same architectural style. In contrast the tomb-group comprising two pavilions, one closed and the other open, is in the Indian style and has nothing very particular about it except the shallow ribbed domes in one. The nearby domed octagonal building (1595) is of quite pleasing proportions and has plain recessed arches in two vertical rows in four sides and in the remaining four, arched entrances, those on the east and west, again, having a cut-stone ornamental balconied window above each. The Tomb of Shurfa Khan (1638), best preserved perhaps of the brick buildings at Thatta, is a massive square structure, standing on a substantial plinth, with heavy round corner towers.

In the field of mosque architecture, very few outstanding specimens from Sind have come down to us. The most important and the largest building is the Jami Mosque of Thatta (1657), a massive brick structure built on the orthodox courtyard-*cum*-cloisters plan. In architectural form and design, it is in the same Persian style, which also accounts for its prominent decorative feature, viz. the coloured tile-work occupying the whole of its interor. Another, smaller but earlier (1588) building in the same architectural tradition is the Dabgir Mosque, also at Thatta.

The massive tombs of the later chiefs of Sind, the Kalhoras and the Talpurs, at Hyderabad, some of which are remarkable for stateliness and quite dignity, broadly conform to the square type of Lodi tombs. Though architecturally not so perfect, they are quite impressive on account of their large size and general treatment - multi-recessed panels of the exterior and four cupolas around a huge central dome on the top.

The Sur Period
(1540-55)

BABUR, after defeating the last of the Lodi Kings in the battle of Panipat in 1526, established a line of powerful rulers who have gone down in the history of India as great patrons of learning as well as art and architecture. The Mughal rule (1526-1858) was interrupted for about fifteen years (1540-55) during which an independent dynasty of Sur Afghans was set up by Sher Shah (1540-45). This dynasty bears a striking parallel to the Khalji dynasty in that in the course of a short period, it scored surprising achievements in the field of architecture. On the other hand, the real building activities of the Mughals can be said to have started from the time of Akbar (1556-1605) only; no buildings of distinct architectural style constructed during Babur's short rule of five years and Humayun's region of ten years have come down to us. As a matter of fact, a distinct Mughal style makes its first appearance only in Humayun's tomb constructed in 1565-66 in the reign of Akbar, while a few notable buildings constructed during the early years of Mughal rule (1526-30 and 1530-40), are a continuation of pre-Mughal styles. For example, the Jamali mosque (*circa*, 1530), the tomb of Adham Khan (d. 1562) and Khairul-Manzil mosque (1561-62) at Delhi, the tomb of Muhammad Ghauth at Gwalior (*circa*, 1564) and a number of buildings in Panjab-Haryana, are more in the Sayyid-Lodi styles in their final form than otherwise.

The architectural style represented by the monuments of the Sur period has been described as the latest and most imposing form of the Lodi style. It has two phases : the first, represented by the Group of tombs at Sasaram in Bihar, indicates soberness with elegance, while the other, as manifested in Sher Shah's mosque in the Purana Qila at Delhi illustrates lavishness of decoration. Also indicative of the first phase is the tomb of Isa Khan, built in 1547 at Delhi. It is of the usual octagonal type with sloping buttresses at the corners. Among the group of four tombs at Sasaram, which have only vertical walls and no sloping buttresses, the most impressive and architecturally important is the tomb of Sher Shah which has been described as an architectural masterpiece. Situated in a vast artificial lake, it consists of five stages rising to a total height of 45.7 metres. In design it resembles the tomb of Muhammad Ghauth at Gwalior and represents the Lodi style in its most perfect and refined form. The tomb building, octagonal in plan, is in three storeys, built on a large square terrace at the four corners of which stand octagonal pavilions of pleasing shape with small kiosks between them projecting from the sides of the terrace and supported on brackets. Its magnificent central dome is placed on a lofty eight-sided drum, also having octagonal kiosks at the corners. All these and other features, illustrative of the wonderful imagination and vision of the master-mind that built it, have made the tomb of Sher Shah one of the most outstanding monuments of its class. A noteworthy square tomb of this period is the shallow-domed mausoleum of Ibrahim Khan Sur, built by his grandson Sher Shah (1540-45) at Narnaul in Haryana. Architecturally, it is not unlike the Lodi tombs but is far more ornate and finished in exquisite stone-work and a somewhat shallower dome.

Among the important mosques which were built during the period are Sher Shah's mosque in the Purana Qila (*circa*, 1541) and the slightly earlier Jamali mosque. Both these mosques are greatly similar in their architectural plan and arrangement. The Jamali mosque indicates the first attempt at departure from the existing style as is evidenced in the use of better building material and more finished workmanship, as well as in its more ornate character, reminiscent of the Alai Darwaza. In the Purana Qila mosque - more recently, it has been suggested that the Purana Qila and more particularly its magnificant mosque were probably founded by Humayun in his first regnal period or first completed by Sher Shah and completed in the early part of Akbar's reign - are seen the perfection and refinement of the style displayed in the Jamali Masjid. The former consists only of a main prayer-hall with five arched openings, while the roof is covered by a single Lodi dome. There are in its side and back walls, oriel windows on projected balconies, the brackets of which are of the type as those used later in some buildings of the Agra Fort. The conception and treatment of the facade have been artistically done : each of the arched entrances is placed within a larger recessed archway enclosed in its turn by a rectangular frame. These arches are also remarkable on account of their shape : their curves become slightly flat before they meet at the apex, a shape which later developed into the more familiar form of the Mughal arches. Equally impressive are the three systems of pendentives, viz., squinch, corbelled stalactite and cross-rib, employed for supporting the vaulted roof. Like-wise, the decoration is richer and finer in craftsmanship. The profuse use of white marble and colour inlay in various geometrical patterns as well as the lavish decorative treatment of the prayer-niches and the central dome-ceilings - the latter in different coloured tile-medium, display a highly refined taste.

The Mughal Period

IT was, however, during the Mughal period only that what may be termed as a universal Indian style of Islamic architecture came into being. Minor regional variations and a few local forms apart, the Mughal buildings throughout India have a distinctly common style characterised by imposing facades with four-centred arches and semi-domed high alcoves, shouldered roofs, vaults of intersecting arches, bulbous domes with constricted necks and inverted lotus tops, pinnacles, pilasters, ornament in stone or marble carving, inlay, *pietra dura* and gilding, and the like. A great structural contribution of this style to Indo-Islamic architecture is the double-dome.

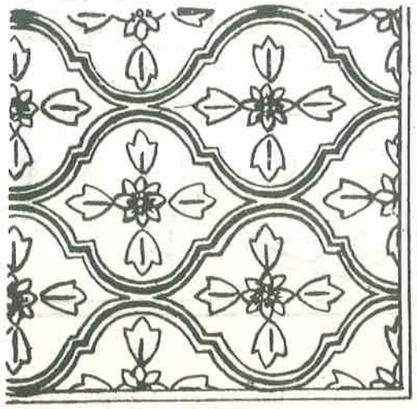
True, this style did not formulate overnight, but it took years to do so. It has been seen above that, though the Mughal rule was established in 1526 by Babur, Mughal architecture forming a class by itself did not commence until the reign of Akbar. The reasons for this are not far to seek. Babur himself hardly ruled for five years (1526-30), while his son Humayun's reign of ten years (1530-40 and 1555-56) was marked by uncertain conditions that ultimately cost him his kingdom. Consequently, there was hardly much scope for undertaking large-scale building activities. Whatever few buildings have come down to us like the Baburi mosque in Panipat in the erstwhile Punjab, and now in Haryana State, the Jami mosque at Sambhal and the Baburi mosque at Ayodhya in Uttar Pradesh, Humayun's mosque at Fatehabad in the erstwhile Punjab, and now in Haryana, etc. do not represent any distinct architectural style : they are in the Sayyid-Lodi style.

It was only during Akbar's reign that the characteristic Mughal architecture took a concrete form. The great architectural traditions set down by that emperor were maintained under Jahangir (1605-27) and reached their higher mark during Shah Jahan's rule (1628-58), but it started declining immediately afterwards. Thus, Mughal architecture of India divides itself into three distinct, namely Early Mughal, Late Mughal and Later Mughal styles which are being described below.

(i) THE EARLY MUGHAL STYLE
(1556-1628)

The first monument in the real Mughal style is the tomb of Humayun constructed in 1569 by his widow. One of the most outstanding Muslim buildings in Delhi and the first building on Indian soil in the typical Timurid design, it is regarded as a landmark in the development of Mughal architecture in India, apart from representing the first of the Mughal scheme of tomb-gardens : it stands in the centre of a large four-walled garden-enclosure entered by impressive gateways, one each in the middle of its three sides. The high and wide square platform on which the tomb stands, has on its sides small rooms with arched fronts. The plan and design of the tomb are indicative of strong foreign, mostly Central Asian-Persian, influence. For example, it is square in plan, but its corners are flattened, and the middle bay in each side is deeply set back in the form of a semi-domed alcove or arched vault. The plan

of the interior is also different. Instead of the single square or octagonal chamber hitherto in vogue, there is a larger octagonal central chamber with a vaulted roof which is surrounded on four corners by similar compartments smaller in size, all interconnected by galleries and corridors. Moreover, the foreign influence may be seen in the treatment and shape of its central double dome placed on an edge-rimmed circular base. On the other hand, the indigenous elements are discernible in elegant finials and Lodi-type corner *chhatris* (kiosks) on slender pillars, use of white and grey marble inlay in red sandstone, a few decorative designs, etc. Although its otherwise high dome appears somewhat low for its base, its kiosks and the finials, elegant in themselves, seem a little out of tune with the entire setting, and the decoration of its facade is limited, nevertheless, the mausoleum is a great architectural achievement on account of the perfect proportions of its different parts, the pleasing contrast of red sandstone and white marble, the graceful curves of its bold arches and the grand volume of its dome. Somewhat similar in design to Humayun's tomb is that of Akbar's foster-father Ataga Khan (d. 1562), constructed in 1566-67. Of much smaller dimensions, the inlay work of multi-coloured marbles and the low relief carvings of its facade are far richer and finer than in Humayun's tomb.

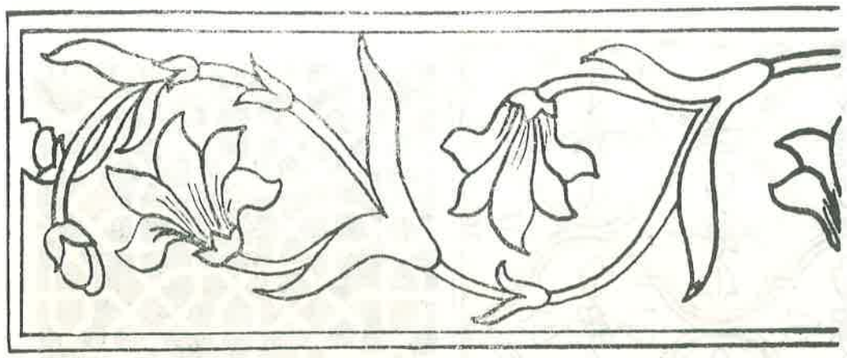


Painted soffit of entrance-arch Salim Chisti's Tomb - Fatehpur Sikri

Carving, (Perforated screen) Jodha Bai's Palace, Fatehpur Sikri

Akbar's building projects are many and varied. Himself as great a patron of architecture as of other arts, he caused to be constructed a large number of buildings at Agra, Fatehpur Sikri, Lahore, Allahabad, Rohtasgarh (in Bihar) and elsewhere. His buildings are mostly constructed of red sandstone with limited use of white marble. Being endowed with a liberal outlook and catholicity of taste, he patronised indigenous building traditions with the result that the forceful architectural style of his reign is marked by a judicious mixture of purely indigenous and foreign forms. The central theme of Akbar's buildings is the use of the trabeate system, though arcuate forms were also adopted but mainly for decorative purposes. The pillar-shafts are now generally many-sided and have bracket-capitals. The ornament consists chiefly of the carvings or bold inlay, perforated screen work, and artistically painted design on the walls and ceilings in gold or colours.

The Red Fort standing on the bank of the Jamuna at Agra is the first major building project of Akbar. An irregular semi-circle in plan, its massive walls are of concrete and rubble faced entirely with huge blocks of finely dressed red sandstone. The Delhi Gate of the fort on the west, forming the principal entrance, is an imposing structure consisting of an arched gateway between two massive octagonal bastions, each with one octagonal domed kiosk at the top. The whole structure, with its charming facade is the back side, arcaded terraces, domed pavilions and finials, and rich and varied ornamentation including white marble inlay, is architecturally a noble and dignified monument in itself. Within the fort, most of the extant buildings are those that were constructed in the reign of Shah Jahan. The only building of Akbar's period, preserved in entirety, is the Jahangiri Mahal, a large square palace built of red sandstone in the usual palace-plan of double-storeyed chambers enclosing an open courtyard. With the exception of a few arches appearing here and there in a subsidiary position, the entire palace with pillars, beams, brackets and flat ceilings is built in the Hindu trabeate style which also characterises the profuse carving all over the building but is particularly visible in the shape and design of the brackets.



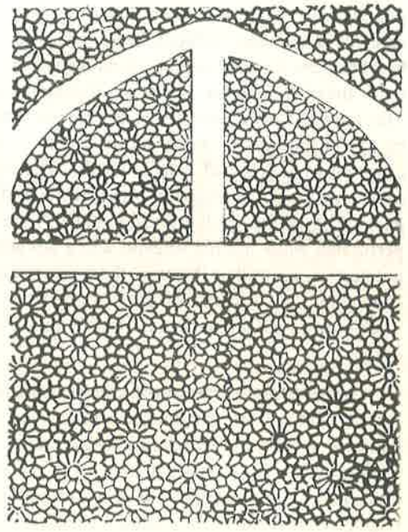
Decoration on the inner entrance, Salim Chisti's Tomb, Fatehpur Sikri

The most spectacular building activities of Akbar's reign took place at Fatehpur Sikri, about 36 kilometres from Agra, where a large number of impressive buildings were constructed, almost wholly of red sandstone, for residential, official and religious purposes. Among the residential buildings, the most important are those popularly named the Panch Mahal, the Palace of Jodh Bai and the houses of Maryam, Turkish Sultana and Birbal, of varying sizes and designs : These palaces are for the most part built in the trabeate style, with Lodi type domes and heavy eaves on finely carved brackets of Gujarat-Rajasthan type, occasional arches with bud-fringe, and above all, superbly carved surfaces. Of these, the palace of Jodh Bai, complete in design and arrangement, is self-contained in every respect and provides a fine example of the type of building meant for royal residence. Its almost plain exterior is in sharp contrast with its interior which is remarkable for rich carvings of the pillars, balconies, perforated stone-windows and ornamental niches. Many of the structural elements and motifs of decoration executed in the indigenous style impart to the palace an architectural character of its own. The houses of Maryam and Turkish Sultana, much smaller and simpler than Jodh Bai's palace, are remarkable for their workmanship of a high order.

Maryam's house is a small block consisting of a room having a verandah on three sides, and on the fourth a set of three rooms; some portions of its interior and exterior were originally embellished by large mural paintings, traces of which may be seen even now. The house of Turkish Sultana, despite its being a small one-storeyed building, is particularly remarkable for the picturesque environment of paved courts and water-courses on the one hand and for profuse carved decorations, of a rich variety and craftsmanship, occupying the whole inner and outer surface of the building, on the other. The superb effect produced by this little building may be judged from the fact that Fergusson was inclined to rank it as the richest, most beautiful and most characteristic of all Akbar's buildings.

The double-storeyed building called Birbal's house is, in addition to the features mentioned above, also remarkable for its design in that on the upper floor, two shoulder roofed rooms alternating with open terraces have been set diagonally. The Panch-Mahal is also remarkable for its unique design of a five-storeyed building with open pavilions arranged in a pyramidal fashion and their pillars of varying designs and carvings. The most distinguished among the official buildings at Fatehpur Sikri is the two-storeyed curious building popularly designated as Diwan-i-Khas or the Hall of Private Audience. Though of moderate size, it is remarkable for the unusual treatment of its interior, which consists of one single chamber with overhanging galleries projecting from the sides. In the centre of the floor is set up an exquisitely carved single pillar of substantial size, the expanding bracket-capital of which supports a circular stone platform connected with galleries at the four corners by narrow diagonal passages.

There are, in addition, quite a few notable buildings at Fatehpur Sikri, such as the Khwabgah, the Astrologer's seat, etc., but the most impressive of the whole group is the magnificent Jami mosque (1571-72) with its lofty gateway called Buland Darwaza and the marvellous tomb of Shaikh Salim Chishti situated within its open quadrangle. The Jami mosque, unlike the other buildings at Fatehpur Sikri, is partially constructed in the arcuate style and belongs to the usual open courtyard type of mosques. While in general design it is purely Islamic, some of the structural forms and method of construction especially in the side wings of its prayer-hall and cloisters-arcade are in Hindu style. The mosque proper is one of the largest and finest mosques in India, remarkable for the skilful variation in the construction of the interior of its prayer-hall, for its balanced composition and for the variety of its rich decoration of carving, painting and inlay work over most of the interior. Equally impressive is the Buland Darwaza forming the southern entrance of the enclosure. In general form, it is dominantly Persian; the pendentives of interesting arches used in its semi-dome also point to this fact. Built in the form of a semi-octagon projecting



Marble screen, Salim Chisti's Tomb, Fatehpur Sikri

beyond the wall of the mosque, it has been regarded as one of the most perfect architectural achievements in India. In apparent contrast to the lofty Buland Darwaza is the small but very beautiful tomb of Shaikh Salim Chishti built in white marble. Standing on a square marble platform in the compound of the Jami mosque, the tomb-chamber is surrounded by a verandah closed by elegant marble screens executed in extremely rich and delicate geometrical patterns, a feature characteristic not of north India at all, but obviously inspired by the tombs of Gujarat while its deep cornice is supported on serpentine convoluted brackets of rare design and excellent carving, reminiscent of the brackets in the Shahzadi's Tomb at Chanderi, but here they are much finer.

The architectural style as practised in the reign of Jahangir is almost similar to that of Akbar's period. However, the style appears to lose some of the force and virility characterising Akbar's buildings. Of the monuments of Jahangir's reign, the most important are Akbar's tomb (1612-13) at Sikandra near Agra and the tomb of Itimadud Daula (1626) at Agra. The most arresting feature of Akbar's tomb is its unusual form and design. It is situated in the midst of a spacious and elaborately laid out garden of Charbagh pattern, having four imposing gateways of sufficient architectural merit, the one on the southern side being real and the rest, false. This southern gateway is particularly impressive on account of its pleasing proportions, profuse surface ornamentation in inlay, and four graceful white marble minarets of a new but perfectly developed type heralding the first appearance of its feature in north India. The tomb proper is a five-storeyed structure in the shape of a truncated pyramid. The ground storey consists of a massive terrace; each of its four sides has shallow arches except in the middle where an alcove or vaulted archway is set within a rectangular frame crowned by a graceful marble kiosk. The upper intervening ones contain a number of red sandstone kiosks arranged in order, while at the top, the fifth storey comprises an open court, enclosed by a flat-roofed arcaded gallery, the outer arches of which are filled with delicately perforated white marble screens, and a tall and graceful kiosk at each corner. Architecturally not perfect, according to some, the tomb is superb in effect on account of the originality of its conception and scheme of decoration which consists chiefly of exquisite carvings, artistic paintings in gold and colours, tile-decoration and pleasing inlay work, in geometric and floral designs.

Decorative motif, Akbar's Tomb, Sikandra

One of the other two most important buildings of Jahangir's reign, the tomb of Itimadud-Daula, built by his daughter, Empress Nur Jahan, in or about 1626-27 stands on a raised platform in the middle of a garden-enclosure. Built wholly of marble and decorated profusely with exquisite inlay work, it forms a connecting link between the style of Akbar and that of Shah Jahan : in this small but elegant building, the style assumes a most delicate and refined character. It is square in plan and consists of a central chamber enclosed by connected rooms with three arched openings in each side and four broad and squat octagonal and round towers

at corners. A square shouldered-roofed pavilion in the centre on the terrace, having finely perforated marble screens, forms the upper storey. Remarkable for the charm and harmony of its design, the tomb is an architectural achievement of a high order, but its architectural character is overshadowed by its exquisite *pietra dura* or inlay in precious stones over its whole surface. The different motifs rose-water vessels, grapes, wine-cups and flasks, the cypress, etc., employed in this particular inlay work, are purely Persian in character.

On the other hand, the tomb of Abdur-Rahim Khan-i-Khanan is interesting in that it constitutes a significant link between the tomb of Humayun and the Taj Mahal. Now standing divested of its white marble facing, it largely resembles the former, but the angles of its large single chamber, square in plan internally and externally, are not flattened.

Among other monuments belonging to this period is the mausoleum of Jahangir himself at Shahdara near Lahore. It is situated, like the tomb of Akbar, in the centre of a large garden and is a square single-storeyed structure standing on a low plinth. Each of its four sides consists of eleven arches of which the central one forms the entrance, while at the four corners rise lofty and handsome octagonal minarets in five stages. With the disappearance of the marble pavilion that occupied the central portion of its roof-terrace, the building has lost its symmetry of composition. The rich surface decorations of marble inlay, glaxed tiles and painting are its main ornamental features.

There are to be found quite a few late sixteenth century monuments, particularly tombs in this phase, in the west Uttar Pradesh-Panjab-Haryana-Rajasthan region, at places like Agra, Batala and Nakodar (respectively in Gurdaspur and Jullundhur districts, Panjab), Narnaul, Ropar and Sonepat (in Haryana), Nagaur, etc., whose considerable architectural merit has not been taken note of even cursorily; quite a few of these tombs introduce a new octagonal type representing a certain amount of diversity, and their architectural style is marked by a distinct Persian influence.

This early imperial Mughal style seems to have started influencing the local style in the newly annexed provincial territories of Bengal (including Bihar), Gujarat, Rajasthan, etc., only after the consolidation of the Mughal authority, that is to say, after the close of the sixteenth century.

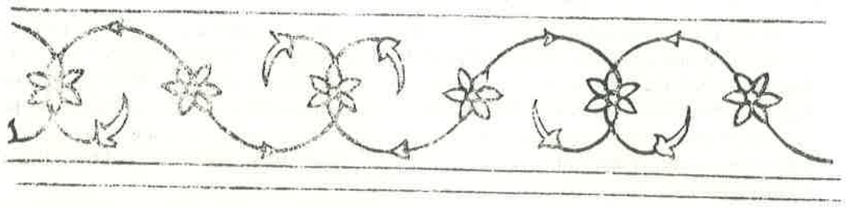
The most typical among the buildings of this style at such places is the palace-complex (1597) at Rohtasgarh in Shahabad district of Bihar, with the principal entrance called Hathia Pol or Elephant Gate, forming its most decorative part. The various buildings of the complex, such as Baradari (Offices), Darbar (Audience) Hall, Shish Mahal, Phul Mahal and Nach Ghar, represent the same virile and forceful architectural style that had been initiated in Akbar's buildings at Fatehpur Sikri and elsewhere. Another building expressive of the same robust manifestation in the same region is the Chhoti Dargah or Tomb of Makhdum Shah Daulat (1616) at Maner near Patna, which, along with its large impressive gateway of great beauty and elegance, is an architectural achievement of a high order. It is perhaps the finest monument of the Mughal period in Bihar and can also rank among the outstanding ones in the whole country. Its most striking feature is the elegance and pleasing variation of design and neatness of execution. Consisting of a square tomb-chamber, enclosed by a continuous verandah, some of its salient features are the subtle variation of design, particularly of the front elevation in three stages including the domical roof, perfect proportions of its different parts and their harmonious composition, elaborate carving of a very high order of its

verandah-ceiling in foliage design, and fret-work of great delicacy and exquisite finish. The small mosque nearby is also architecturally not without significance. Its most striking feature is its pointed vaulted stone roof resting on stone-struts after the fashion of wooden roofs.

At Ajmer in Rajasthan is the massive Akbar's Palace, locally called the Magazine, a rectangular structure with four imposing octagonal corner towers of sufficient architectural merit and an audience-chamber in the centre, entered through a magnificent gateway in the typical early Mughal style. The fine palatial garden-mansion called Shahi Bagh, built in about 1618-22 by Shah Jahan, at Ahmadabad, of which the central mansion and a few other structures have survived, is among the few typical Mughal buildings in Gujarat.

(ii) THE LATE MUGHAL STYLE (1628-58)

The Mughal style reached its zenith during the reign of Shah Jahan (1628-58) who was a great builder. He beautified the capital cities of Agra and Delhi with splendid palaces and magnificent monuments and also created numerous elegant buildings at Ajmer, Lahore, Srinagar and other places. Consequently, the Late Mughal style is also called Shah Jahan's style after him.



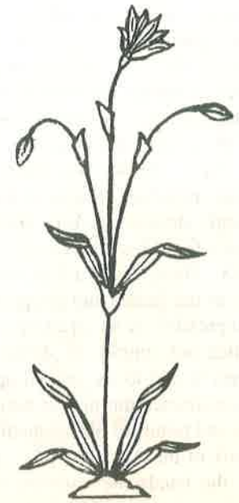
Marble inlay work, Red Fort, Delhi

The transition from the forceful and robust early Mughal style of Akbar to that of pretty and elegant Late Mughal style of Shah Jahan is as sudden as it is obvious. Shah Jahan's is an age of marble buildings. With the change of building material the technique of surface decoration took the form of artistic inlay of semi-precious and multi-coloured stones in marble, representing petals and curving tendrils of conventional flowers. At the same time, there was definite advancement in the decorative curving in relief on sandstone and marble surfaces. Structurally, too, the style changed. For example, the curve of the arch assumed a multifoil shape, usually of nine foils or cusps, while the pillars have now foliated bases, either tapering or many-sided shafts and voluted bracket capitals. The use of double columns is also not infrequent. The squinch-arch pendentive and flat roofs are now replaced by vaults built in the intersecting-arch vaulting system or shouldered roofs. The dome placed on a high drum and with a constricted neck takes a bulbous shape. In fact, the domes of Shah Jahan's buildings are remarkable for their extremely pleasing contour.

The earlier building activities of Shah Jahan are represented by his replacements of remodelling of earlier structures in the forts of Lahore and Agra. In the former, he caused to be erected the Diwan-i-Am, the Khwabgah, the Shish Mahal, the Muthammam Burj, etc.,

some of which have undergone subsequent restorations. The large group of Shah Jahan's marble buildings in Agra Fort includes Diwan-i-Khas (1637) with its most graceful double columns carrying multifoil arches, the Khas Mahal consisting of three marble pavilions of elegant form and design, in two of which, a Bengali curvilinear cornice appears for the first time in north India, the Shish Mahal, the Nagina Masjid, the Muthammam Burj remarkable for its chaste decoration of inlay and marble filigree work, and the Moti Masjid (1655), all of which are characterised by refinement of taste and chasteness of execution. Of all these structures, mostly erected in marble, the most impressive is the Moti Masjid built in typical Shah Jahan style. Situated on an elevation on a red sandstone basement, it consists of the usual open courtyard surrounded by an arched corridor on three sides and the prayer-hall on the west. The latter, which has its facade composed of seven engrailed arches, is covered by three graceful domes of great beauty placed on high drums and of bulbous shape, and is surrounded by beautiful octagonal kiosks, one at each corner, while a range of delicate ones is placed along the front parapet. All these elements are tastefully combined to produce a composite whole, which on account of its superb effect has been regarded as one of the purest and most elegant buildings of its class to be found anywhere.

But the architectural activities of Shah Jahan were not restricted to replacements only. New building projects were also undertaken side by side, the most important of which are the majestic Red Fort and the magnificent Jami mosque in his new capital of Shahjahanabad in Delhi. The Red Fort with its palaces, halls pavilions and gardens was completed in 1648 when the seat of government was transferred from Agra to Delhi and gives a good idea of the internal arrangement of a royal residence. The Fort itself is an imposing structure of encircling massive walls, broken at intervals by boldly projecting bastions topped by domed kiosks, and entered through two main gateways, the Delhi and the Lahori Gates. Of the existing buildings therein, the more important are the Diwan-i-Am, the Mumtaz Mahal, the Rang Mahal, the Diwan-i-Khas, the Khwabgah, the Hammam and the Muthammam Burj. The palace buildings are distinguished for their symmetrical planning along an ornamental marble water canal, with chutes and cascades. Structurally, these buildings are fine examples of the prevailing Late Mughal style referred to above, while in regard to embellishment they represent that style at its best. Highest skill and most lavish attention were devoted to decorate these buildings in every possible way. Workmanship of the most perfect order marks the rich and gorgeous decorations in different styles, to wit, in *pietra dura*, low-relief marble carving in arabesques and flowers, and painting in brilliant colours and lustrous gold. The Diwan-i-Khas in particular is most lavishly ornamented and richly embellished. The same was the case with Rang Mahal and other palaces but very few traces of their original embellishment have survived. Another remarkable feature of the Fort is the superbly magnificent Throne-Seat, a white marble canopied pavilion-like structure, set



Inlay in marble, Red Fort, Delhi

in vaulted recess in the back wall of the Diwan-i-Am. Richly inlaid with precious stones, it was intended for the royal throne. The decoration on the wall of the Throne-Seat consists of Panels of *pietra dura* work, which on account of the presence of one panel representing Orpheus with his lute is generally attributed to a European artist, Austin de Bordeaux.

The magnificent Jami Masjid of Delhi, completed a little later (1656), is one of the most impressive mosques in India. It is built in the usual style of an open courtyard and arched cloisters. The entire building is raised over a lofty basement with majestic flights of steps leading to imposing gateways on three sides, while at its four corners are placed twelve-sided kiosks surmounted by marble domes. The facade of the prayer-hall of red sandstone and white marble consists of eleven engrailed arches, the central one, set within a rectangular frame, rising above the rest; with two minarets, one at each end, and the three shapely and elegant domes of white marble ornamented with strips of black marble, it imparts beauty and dignity to the whole building. The Jami Masjid, in spite of its vast size, is remarkable both architecturally and decoratively, for the perfect balance and rich variety with which its component parts have been combined together. Another important mosque of this period is the Jami mosque at Agra constructed by Jahanara, the eldest daughter of Shah Jahan, in 1648. Though its chief merit lies in its pleasing proportions, the happy arrangement of its arches in the facade and the presence of beautiful kiosks on the parapet, it is not as artistic and impressive as its counterpart in Delhi. Considerably smaller in size, its arches are not engrailed but simple, its domes lack height and gracefulness of shape, and there are no minarets to add to its general appearance. Apart from these, quite a few buildings of note were constructed during this period; for example, Wazir Khan's mosque (1634) at Lahore, the chaste and beautiful Shah Jahani mosque of white marble (1637) and two lovely pavilions on the bank of the Anasagar lake, at Ajmer, the ornate and richly decorated Chini-Ka-Rauza at Agra, the handsome caravanserai of Azam Khan (1637) at Ahmadabad, the impressive Lukochuri Gateway (1655) at Gaur, the Sangi Dalan at Rajmahal in north Bihar, Pari Bibi's tomb (1684) at Dacca (Bangla Desh), etc.

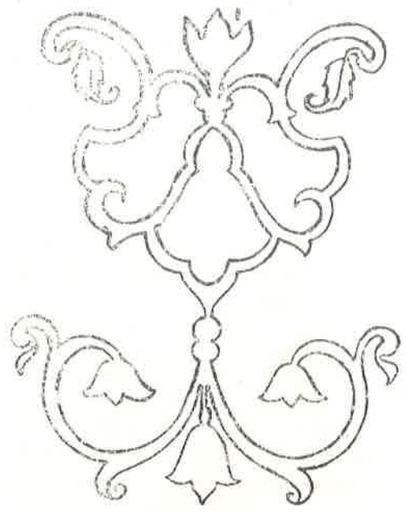
Floral design on a marble column - base, Agra Fort

But the greatest architectural achievement of the period or rather of the whole range of Indo-Islamic architecture is the Dream in Marble, the Taj (1647-48) at Agra. Apart from its romantic appeal, the Taj is a masterpiece of archiectural style in conception, treatment and execution, all alike. The conception as usual takes the form of a garden tomb, but situated as it is on the banks of the Jamuna, it is enclosed only on three sides. The solid foundations and

substructure of the terrace of the Taj amply bear out the remarkable engineering skill and perfection of building technique. It has been estabilished that the terrace on the river front has been raised on well foundations with fillings of rubble masonry in between. The majestic entrance gateway is again a monument in itself. Its facade consists of a lofty vaulted arched recess set within a rectangular frame, with similar but smaller alcoves in two storeys on each side and an octagonal turret surmounted by a domed pavilion at each corner. The profuse inlay of white marble and precious stones into the red sandstone surface and the elegantly executed inscriptions inlaid with black marble on white marble surface impart a charming elegance to the whole structure. The Taj itself is situated in the centre of a marble terrace between two buildings of similar design, a mosque on the west, being itself a monument of sufficient charm and beauty, and its exact replica (*Jawab*) used as a *mihman-khana* on the east for maintaining symmetry. The four white marble minarets, rising in four storeys and crowned by shapely domes which stand majestically at the corners of the terrace, add to the dignity of the entire setting. Architecturally, the mausoleum illustrates the building tradition of tomb-architecture as represented in Humayun's tomb and the tomb of Khan-i-Khanan in its final and most perfect form. It is very similar in general design to Humayun's tomb; it is, for example, also square in plan externally, with flattened corners, while the facade on each side contains a huge vaulted arched recess set within a rectangular frame with similar but smaller arched recesses in two storeys on each side. Internally, too, it consists of an octagonal hall forming the cenotaph chamber enclosed at each corner by two-storeyed compartments connected together by corridors and passages. The octagonal hall has a vaulted ceiling constituting the lower part of the beautiful double dome. The perfectly shaped slightly bulbous dome itself, placed in the centre on a lofty durm, is extremely elegant and Persian in character, while around it, on each corner of the roof, are four pleasing cupolas, whose hemispherical domes are of Indian design but still quite graceful. All these different parts have been combined to form a perfectly balanced composition, of great architectural merit in itself. But what has made the Taj astoundingly beautiful and dream-like is the chaste white marble of pure texture and delicate grain used in its construction and the lavish and sumptuous embellishment in the form of surface decoration of varieties - highly artistic *pietra dura* ornamentations in floral and arabesque patterns, extremely elegant marble-carvings in low relief, delicate traceries of marble railings and beautifully executed inscriptions in black marble inlay on the white surface.

Inlay in marble, Red Fort, Delhi

The Taj Mahal has relegated to the background a little known and small but architecturally quite an impressive mosque, called Fatehpuri Masjid (circa, 1648), just outside the main entrance of its enclosure. Standing at the west end of a lofty basement comprising engrailed arched cells, the rest of its forming an open court, which is fenced on all sides by an ornamental galleried balcony supported on brackets, and having at each front corner a domed octagonal turret, the mosque consists of a prayer-hall of three chambers, fronted with a series of engrailed arched openings, the central one of which is covered by a single bulbous dome and the side ones with shouldered roofs. Architecturally the mosque is a monument of fine proportions and perfectly balanced composition. Its corner octagonal turrets rising above the prayer-hall, the artistic parapet between them and above the deep cornice supported on brackets, the varying height of the facade, the shallow panelling of engralied archs covering the whole of the exterior and above all, its somewhat unusual but extremely pleasing elevational aspect, have made this mosque one of the best monuments in the chaste and pure late Mughal style.



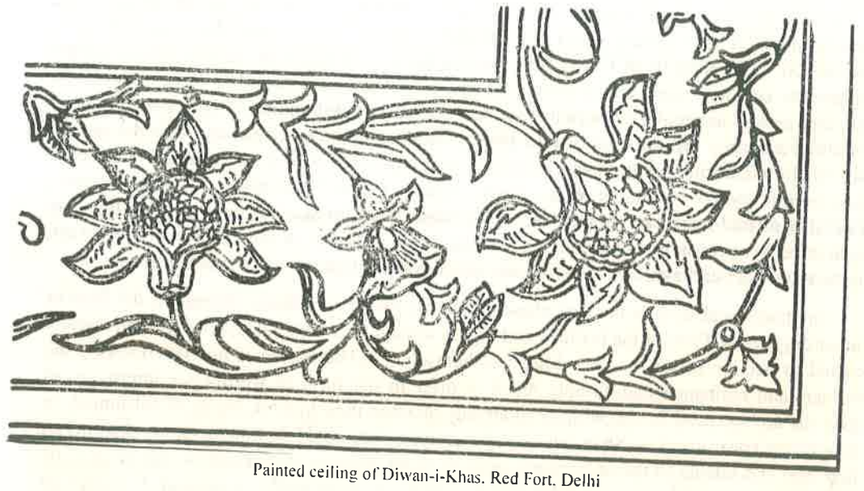
Inlay in marble. Taj Mahal. Agra

(iii) THE LATER MUGHAL STYLE (1658-1858)

The golden era of Mughal architecture practically ended with the period of unrestrained building activities under Shah Jahan, and architectural art suffered a great setback both in regard to style and the number of outstanding monuments. Coinciding as it does with the accession of Aurangzeb (1658-1707) to the throne, it would not be surprising if this reaction was the result of natural phenomena usual in the history of fine arts, but there is no doubt that the particular dislike of that emperor for fine arts and his almost continuous political engagements hastened its pace. The Later Mughal style representing this reaction is marked by distinct degeneration of architectural forms and designs, deterioration of taste, lack of proportion and balance, etc.

The buildings of Aurangzeb's reign that may be worthy of notice are very few in number. The most important architectural monument representing the Later Mughal style is the tomb of Rabia Daurani, wife of Aurangzeb, built in about 1661 at Aurangabad in the Deccan. It illustrates the general and rapid deterioration of brilliant Late Mughal style. By any account the finest Mughal monument in the Deccan, it was intended as a replica of the Taj with which it suffers in comparison in regard to architectural beauty. The thin engrailed arch; not so perfect bulbous dome and cramped sky-line with insufficient room for the corner *chhatris*, attentuated *guldastas* and disproportionately heavy minars, combine to give it an air of

mediocrity as compared to its model. All the same, it is of considerable architectural appeal and does have some excellent features : Its profuse stucco work is of a very high order, its garden is well-planned and its setting with the Satpura hills in the background, is superb. On the other hand, the Badshahi Masjid of Lahore built in 1674 is of considerable architectural merit. Marked by vigour and strength in composition and treatment, it reflects to a certain extent the style of Shah Jahan's buildings. The chief features of its design are its broad courtyard with tall four corner minars, red sandstone arcaded facade of the prayer-hall crowned by shapely and pleasing white marble domes and four short minars at corners; some of the minars have fallen down now. Another mosque of note is the Moti Masjid in the Red Fort constructed by Aurangzeb in 1659-60. Constructed entirely of the best polished white marble, it is a small but chaste structure in which the delicacy of earlier craftsmanship is retained and consists of a small open courtyard in front of the prayer-hall enclosed on three sides. A prominent feature of this small mosque is a curved eave over the middle one of the three multifoil archways in its facade. The interior of its prayer-hall provides a very fine example of chaste ornament in marble, the decorative treatment is restrained and extremely artistic. True, the three domes as they stand today are too rounded in shape and lack the usual smoothness of curve while their finals look out of proportion but it should be remembered that the mosque was damaged during the Mutiny and the present section of the domes does not represent the original domes. Of the same pattern, almost but in stone, are two mosques, one each at Aurangabad and Ellichpur.



Painted ceiling of Diwan-i-Khas. Red Fort. Delhi

Of the other monuments built during this period, the mosque and tomb of Sardar Khan (1684) at Ahmadabad deserve mention here. Situated in a high-walled enclosure with an imposing dilapidated gateway, these two fine edifices of modest dimensions represent a curious, but not an unhappy, blending of the later Mughal and the Gujarat styles of Indo-Islamic architecture. The most striking feature of these buildings is their large and small

Persian domes, uniformly pear-shaped and separated from their high circular bases of pleasing design, by elegant moulding.

With the death of Aurangzeb, Mughal authority underwent a rapid decline. The decadence in the field of architecture too became almost complete. In the tomb of Safdar Jang at Delhi (*circa*, 1753), the last notable monument of the Late Mughal period, an effort was made to arrest the degeneration of the style.

Of considerable architectural merit, this tomb, the last in the tradition of great square mausolea and of Charbagh garden-complex, stands on a large arcaded square terrace. The tomb proper is a double-storeyed building in finely worked fawn sandstone with large central and small flanking arched alcoves in its sides, four engaged turrets with kiosks at the corners and a bulbous central dome, the usual architectural elements to be found in a Mughal tomb. Its resembiance to the Taj-Mahal gateway suggested by the corner turrets is quite striking and may be perhaps incidental. On the whole while it does suffer in comparison with the earlier Mughal tombs, it is a monument of considerable charm and architectural appeal on accoount of the grand conception and judicious blending of its different parts into a building of fine proportions. The Tomb of Safdar-Jang may indeed be deemed to provide a worthy finish to the story of Islamic architecture in India.

(iv) THE OUDH STYLE
(1775-1856)

It was, however, away from the imperial capital, to wit, at Lucknow, that the magnificent manifestation of architecture under the Mughals can be said to have been brought to a conclusion. The Nawabs of Oudh, who became paramount rulers in the second half of the eighteenth century, were enthusiastic builders, and they constructed a large number of religious as well as secular edifices in their new capital. Their building activities which lasted for about a century fall into two distinct phases : in the first phase coinciding with the second half of the eighteenth century, the buildings, religious in character, were in the traditional Indo-Islamic style, while in the second phase covering the first half of the nineteenth century, a number of buildings like palaces, etc. were constructed for secular purposes, in which the style underwent considerable change on account of the influence of the European building art. In the religious buildings, such as mosques, etc., however, this influence was not much.

The traditional style in the first phase, as can be easily understood, represents the faint or rather degenerate form of the brilliant and highly artistic Late Mughal style which had already started to decline under the later Mughals themselves. The reason is not far to seek : the builders and craftsmen had nothing much to offer in the form of worthwhile improvement upon the architectural forms, which had already attained their highest degree of fulfilment, in the edifices constructed by Shah Jahan, and therefore, they could do nothing better than divert their zeal and talents to the only course open to them, namely of elaboration and large-scale repetition and reproduction of these forms. This, at least partly, necessitated change in building material from stone and marble to brick and plaster which, on the one hand, reduced cost, effort and time and, on the other, through the structural system of arch-and vaulting employed in the case of this type of building materiai, enabled them to construct structures of large size and imposing appearance, and also gave them full scope to display their exceptional workmanship in the matter of decorative detail and ornamental devices, for which plaster-

work provides facile material. But then, as is natural under such conditions, this very facility permitted, and even encouraged, application of ornament without relation to the structure. The result was an over-elaboration of ornamental detail and a marked lack of restraint in its application.

The first major and widely known monument in this style at Lucknow is the imposing Bara (Great) Imambara complex, comprising the Imambara proper, a mosque, courts and gateways, constructed in 1784 by Asafud-Daula. The Imambara itself, a single-storeyed structure, otherwise of not much architectural merit, is nonetheless remarkable for the dimensions and the skill displayed in the construction of its interior, consisting of a large vaulted hall, about 49 metres by 16 and 15 metres high, with large underground chambers. The mosque, on the other hand, is a dignified building of pleasing architectural appearance and fairly appropriate proportions. Its profuse decorations, particularly in the perforated arcade above the parapet, is characteristic of the elaborate florid style referred to above. But the most expressive specimen perhaps of the Oudh style is the massive main entrance of the Imambara, called the Rumi Darwaza, which has been described as a work of contradiction, extravagantly bold in some features and frivolously petty in others. Fronting a huge alcove and lavishly encrusted with ornamentation and relieved by mouldings, pilasters, a kiosk crowning the apex of its outer arch and the like, this imposing structure is remarkable for the balance of its proportions and variety of design as well. Some other buildings, constructed at much later dates, such as the Qadam-Rasul and Shah-Najaf tomb built by Ghaziud-Din Haidar (1814-27), the Chhota (Small) Imambara and Jami Masjid built by Muhammad Ali Shah (1837-42), etc. are in the architectural style of this phase. Of these, the Jami Masjid, built on an elevated basement with an open platform in front, is an imposing structure of considerable size.

Among the numerous buildings of the second phase, built in the nineteenth century, are the Moti Mahal of Saadat Ali Khan (1798-1814), larger and smaller Chhatar Manzils (Palaces) of Nasirud-Din-Haidar (1827-37) and Gateways of Sikandar Bagh and Qaisar Bagh of Wajid Ali the last Nawab (1847-56), Kothi of Raushanud-Daula, etc. Their architectural style, charming in its own way, is largely influenced by the quasi-European architecture of the nineteenth century, and is in fact an indiscriminate combination of European motifs and extravagant Mughal forms. This, broadly speaking, consists of debased Mughal framework embellished with inappropriate classical motifs.

(v) THE MYSORE STYLE
(1760-99)

The brief resume of Indo-Islamic architecture in its varied aspects will be incomplete if mention is not made of the architectural work of the short-lived dynasty of the Mysore Sultans, Haidar Ali (1760-82) and Tipu Sultan (1782-99). Their chief buildings are the Darya Daulat Bagh Palace, the Royal Tomb and the great Jami mosque at Srirangapatnam and Tipu Sultan's Palace at Bangalore. The Darya Daulat Bagh meant as a summer resort for the said Sultan is remarkable for graceful proportions and lavish decoration in rich colours, frescoes of battle and like scenes and portraits of ruling chiefs, which cover almost every inch of its wall, and is, in this respect, perhaps unparalleled in India. The grand palace of the same Sultan at Bangalore, also situated in a garden, is composed of spacious lofty halls, and has a wooden roof supported by colonnades of the same material, the pillars being connected with scalloped arches.

The Gumbad-i-Ala, as the mausoleum in which both Haidar Ali and Tipu Sultan lie in eternal rest is called, with the Masjid-i-Aqsa attached to it, and the Masjid-i-Ala, built by Tipu Sultan as the Jami mosque of the town is called, do not show, unlike in the case of the Oudh monuments, any trace of European influence. They have retained the regional form of the traditional structural character. The Gumbad, for example, built in about 1781, by Tipu Sultan, is in the architectural style of Bijapur. In respect of plan, it is a square structure of considerable size, surmounted by a dome placed on the usual drum with minarets at the angles and enclosed by a verandah, and its interior is painted in lacquer, with the tiger stripe. Though, thus, not without some architectural pretensions, it has no individual character of its own, but looks more like a pale reflection of the Bijapur tombs.

The Masjid-i-Ala, on the other hand, built in 1786 by the same Sultan, is slightly different, having some individuality of its own. Though simple, it represents a magnificent building of large dimensions and can easily rank as one of the most impressive Islamic monuments of South India. Situated in the midst of an oblong enclosure bound by a pillared corridor, the mosque is built on a high terraced substructure of rooms. The prayer-hall occupying its western half, consists of a large, single hall of the closed variety whose flat roof is supported on foiled arches, and has in front an open verandah built in the pillar-and-beam style. At its front angels, from slightly projecting square bases, rise two majestic tower-like octagonal minars, in three stages, separated from each other by a galleried balcony, and crowned by miniature tombs with turnip-shaped domes, the plainness of their sides being relieved by a series of holes interspersed with small arched recesses. The unusual design of these minars and their huge dimensions, coupled with the lofty sub-structure, impart to this last great Islamic monument of South India a highly picturesque effect.